

BRITISH FORUM FOR ETHNOMUSICOLOGY
AND
ROYAL MUSICAL ASSOCIATION
RESEARCH STUDENTS' CONFERENCE



12-14 JANUARY 2021



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WELCOME FROM THE BFE-RMA STUDENT CONFERENCE CHAIRS

The Faculty of Music, University of Cambridge, in collaboration with the British Forum for Ethnomusicology and the Royal Musical Association are delighted to welcome you to the Research Students' Conference 2021. This is not quite the conference that we originally had in mind when we set out to host it. Given the unprecedented times we are living in, we have needed to move the conference online. However, we have put together a programme that we hope still offers delegates plenty of opportunity to interact with each other in a friendly and accessible way. Alongside live and pre-recorded paper presentations and themed panels, we have pre-recorded lecture recitals, and composition workshops. We are also delighted to be able to host a number of plenary training sessions, live through Zoom, including a postdoctoral panel, a panel about non-academic careers, an EDI in music studies discussion panel and a Q&A with publishers. We are also pleased to welcome Dr Thomas Hilder as the BFE keynote and Dr Emily MacGregor as the RMA keynote.

We have five Zoom 'rooms' that will function as our conference spaces for the three days. The access links will be embedded in the final PDF programme and will also be sent around via email ahead of the conference. Each Zoom room will be started and looked after by a technical host and presenters will be introduced by a chair. The online format has also brought with it certain advantages, such as a number of international speakers who will be joining us for the event. For this reason, we have scheduled a series of late panels on the second day. We have opted to organise the conference fully in house in order to keep the event free, so please bear with us if there are any technical hiccups! We hope that you enjoy the event and that, despite the circumstances, it is a rewarding and intellectually stimulating experience. We look forward to hearing about the fascinating postgraduate research going on in music studies.

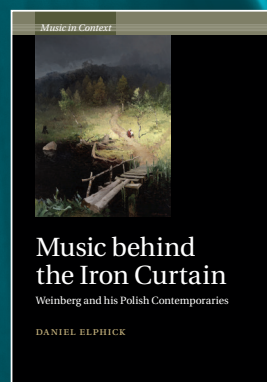
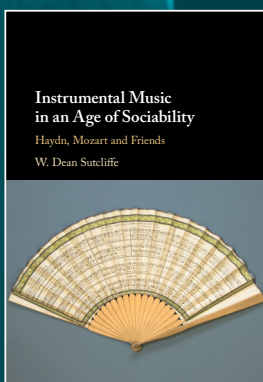
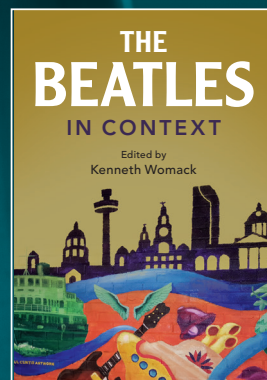
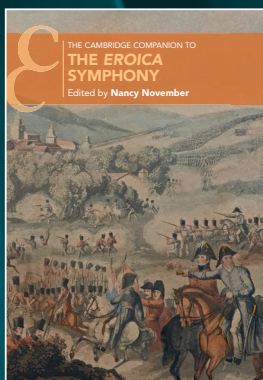
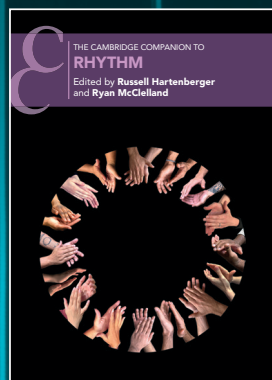
Finally, as the committee chairs we would like to thank the BFE, RMA and Faculty of Music at Cambridge for grants to support the conference, which have enabled us to keep the registration free. We would also like to thank Cambridge University Press for its continued support. We would also like to thank our local arrangements committee for all the hard work they have put in, especially over the past few months: Dr Michelle Assay, Dr Nuria Bonet, Dr Richard Causton, Matt Dicken, Ellen Falconer, Dunya Habash, Patrick Huang and Dr Francesca Vella. And we would like to thank Mustafa Beg (IT Manager at the Faculty of Music) for his support with the technical logistics, as well as the administrative team at the Faculty.

We hope you enjoy the conference!

Dr Matthew Machin-Autenrieth
University of Aberdeen
BFE Conference Liaison

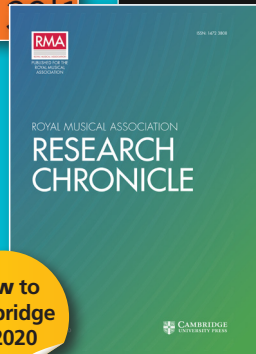
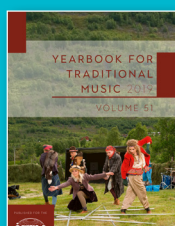
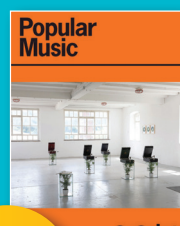
Prof. Katharine Ellis
Faculty of Music, University of Cambridge
1684 Professor of Music

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New publisher for the RMA Journals from 2020

Cambridge University Press is delighted that from January 2020 the *Journal of the Royal Musical Association* and the *Royal Musical Association Research Chronicle* have been published in partnership with the Press. The RMA's two international journals have joined a distinguished list that includes twelve of the principal titles in music and four in the performing arts. Cambridge University Press and the Royal Musical Association are working together to ensure the continued excellence of these two field-leading journals, both now and in the future.

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ABOUT THE FACULTY OF MUSIC, CAMBRIDGE

With its 19 academic and research staff, 10 affiliated lecturers, approximately 200 undergraduates and 75 postgraduate students, the Faculty of Music lies at the heart of a vast network of musical study, research and practice. As a highly rated research centre, our areas of special expertise include medieval and renaissance music, early modern music, nineteenth-century music, opera, popular music, ethnomusicology, performance studies, composition, and scientific approaches to music: research students, postdoctoral fellows, college lecturers and distinguished international visitors work on a dizzying variety of topics.

The Faculty hosts the [Cambridge Centre for Musical Performance Studies](#) (CMPS), which supports the work of the vast and unrivalled performance community in Cambridge and provides a platform for practice-based research into musical performance and the [Centre for Music and Science](#) (CMS). And our facilities are among the best in the country, including a fully professional concert hall, a music library, and the Centre for Music and Science with its purpose-built studio and music computing facilities. Period instruments and a Javanese gamelan are available for student use. All this is complemented by the libraries, practice rooms and other facilities available in colleges, as well as by the [University Library](#)—one of the world's great libraries, housing over seven million volumes. But more than anything it is perhaps the larger musical environment that makes Cambridge so special.



Share your conference with us!

Use #CamMusSC2021 and tag us @CamUniMusic, @royalmusical

BRITISH FORUM FOR ETHNOMUSICOLOGY AND ROYAL MUSICAL ASSOCIATION CONFERENCE CODE OF CONDUCT

The BFE and RMA are committed to delivering harassment-free conferences for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, or religion or belief.

We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the online conference at the discretion of conference organisers, and in accordance with the relevant policies of the host institution (with additional consequences for BFE/RMA membership at the discretion of the BFE Committee or RMA Council).

Harassment includes offensive verbal and written comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events and unwelcome sexual attention. Note that any online behaviour is subject to the same standards of conduct as campus-based events.

Participants asked to stop any harassing behaviour are expected to comply immediately. If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave. This can include a ban from further online conference and social sessions, as well as future online and physical conferences and events.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or session chair, who will ensure that the offence is dealt with or otherwise help participants feel safe for the duration of the event.

This policy is based on the British Forum for Ethnomusicology [conference code of conduct](#) and adapted for the online context.

RMA KEYNOTE SPEAKER



DR EMILY MACGREGOR

British Academy Postdoctoral Fellow in Music
at King's College, London

Keynote Address

Tuesday, 12. January at 17:00

Chaired by Prof. Barbara Kelly

**A Symphony in a Suitcase:
Genre and the Politics of Community and Exclusion
in (and beyond) 1933**

ABSTRACT

On 21 March 1933, Kurt Weill fled Berlin, having heard he was on a Nazi blacklist following a wave of arrests of prominent intellectuals that coincided with late February's Reichstag fire. In his suitcase was a completed draft of the opening movement of his Second Symphony. Caught up in the political maelstrom of Berlin 1933 and tossed out again, Weill then completed his symphony in exile on the outskirts of Paris in 1934. Yet despite prestigious performance platforms befitting a serious symphonic work (the Amsterdam Concertgebouw under fellow exile Bruno Walter; the Carnegie Hall in New York), critics denigrated Weill's symphony as a collection of 'expanded songs' lacking any so-called symphonic essence, and it was poorly received in both contexts. Reviewers refused to acknowledge it as a 'true symphony', but the subtext was even graver: Weill, a Jewish, socialist composer internationally famed for his popular theatre works with Brecht, was not deemed the right kind of composer to be writing symphonies.

This central question, provoked by Weill's symphonic reception, of the 'right' kind of symphonic composer, and, underlying it, the complicity of the symphonic genre in shaping the boundaries of hegemonic groups and value systems, has motivated my enquiries over the past few years. These have centred on the symphony in the politically tumultuous year 1933—from Weill to Florence Price—and the frequent stories from that time of both musicians and their music crossing borders. In this paper, I argue broadly that symphonies and the written discourse around them can illuminate colliding and changing political notions of selfhood and of space in the transnational contexts of the early 1930s, thus suggesting new directions for scholarship on the symphonic genre. The symphony's history is entangled with a notion of selfhood oriented by Enlightenment and nineteenth-century German-language philosophy and aesthetics (Bonds, Notley). Centring my discussion on the transatlantic reception of Weill's Symphony No. 2, and then concluding with attention to Price's Symphony in E minor, premiered in Chicago 1933, and now experiencing a long-overdue rehabilitation on recent concert programmes (see e.g. Brown, Ege, Shadle), I explore in different settings how the symphonic genre is embroiled in mechanisms that policed (and still police) ideas about subjectivity, constructions of race, and the politics of inclusion and community.

BIOGRAPHY

Emily MacGregor is a British Academy Postdoctoral Fellow in Music at King's College, London. Previously, she held a Marie Curie Global Fellowship at Harvard University (2016-18) and Royal Holloway, University of London (2019), after completing her DPhil in Music at Oxford University in 2016. Her research focuses on the music and cultural history of Germany and North America in the first half of the twentieth century. She has recently completed the manuscript of her first monograph titled *The Symphony in 1933*, and is currently co-editing a volume with Arman Schwartz and Emily I. Dolan titled *Sonic Circulations 1900-1950* on music, science, and technology in the first half of the twentieth century. Her new British Academy-funded book project at KCL explores music, technology, and the experience of exile and diaspora in New York from 1930 to 1945. She has held visiting fellowships at the Freie Universität in Berlin (DAAD) and at the Library of Congress, and her articles are published in *The Musical Quarterly*, *Critical Quarterly* and *Journal of Musicological Research*. In 2019 she was awarded the RMA's Jerome Roche Prize for a distinguished article by a scholar at an early stage of their career.

BFE KEYNOTE SPEAKER



DR THOMAS R. HILDER

Associate Professor in Ethnomusicology
Norwegian University of Science and Technology (NTNU)

Keynote Address

Wednesday, 13 January at 17:00

Chaired by Dr Simon McKerrell

**Imagining Music Scholarship as Radical Care:
Stories of Research, Pedagogy, and Activism**

ABSTRACT

This talk is a call for care, pedagogy, activism. I ask pressing questions about what it means to be a music scholar in 2021, thinking through Black Lives Matter, #MeToo, decolonising academia, pandemics, bullying, and brave spaces. While in a neoliberal imagination the contemporary academic is presented as a free intellectual, entrepreneurial agent, they/she/he lives as an embodied human, shaped by intersectional discriminations and privileges, and accountable to different communities. I offer a holistic and relational view of a scholar as researcher, teacher, and administrator with a multitude of responsibilities, potentialities, and vulnerabilities. Drawing on feminist, Indigenous, and queer methods, I share autoethnographic stories of my own journey from graduate student to associate professor, a path that led me via three European countries – the UK, Germany, and Norway – and multiple academic institutions. First, I recall moments from my work on Sámi Indigeneity and LGBTQ+ creativities and ask questions about the ethics of research as we learn the trade of our disciplines. Why do we choose certain research projects, who do they benefit, what are our obligations? Sharing scenes from the classroom, I then reveal my own call to teaching as I began to look for emancipatory spaces within the neoliberal university. What legacies do we impose on students, what do students need today, what is the knowledge we are morally compelled to share? Finally, I trace my acknowledgement of the failures of the academy and my collaborative attempts to transgress academic structures and build new spaces, such as the LGBTQ+ Music Study Group, while being mindful of the co-option of social justice in the academy. What institutional practices perpetuate abuse, how do we hack the system in order to resist injustice, how do we build communities of radical care in a mental health pandemic? The talk offers a polyphony of voices who urge us to imagine – through the body, the environment, the spiritual – new musical and scholarly worlds.

BIOGRAPHY

Thomas R. Hilder is a writer, teacher, researcher, musician, activist, and associate professor in ethnomusicology at NTNU. His experiments in scholarship, pedagogy, and outreach explore musical performance, community, activism, well-being, virtuality, and the body, shaped by feminist, queer, and postcolonial perspectives. He is author of “Sami Musical Performance and the Politics of Indigeneity in Northern Europe” (2015) and co-editor of “Music, Indigeneity, Digital Media” (2015). In 2016 he co-founded the international LGBTQ+ Music Study Group and currently acts as chair. At the Department of Music at NTNU he runs the EDI group RILM. And he is chair of Trondheim’s queer choir Kor Hen.

PLENARY TRAINING SESSIONS

POSTDOC PANEL

This panel will offer an overview of current postdoc opportunities available to PhD students and early career researchers in music in the UK, Europe and the USA. Three speakers will each give short presentations, followed by 30 minutes for Q&A.

Charlotte Bentley is currently a Research Fellow at Emmanuel College, Cambridge, and in 2019-20 she was a Teaching Fellow in Music Analysis, History and Philosophy at the Reid School of Music, University of Edinburgh. Charlotte's work explores transnational operatic networks in the nineteenth century, and she is currently preparing a monograph about opera in New Orleans between 1819 and 1859.

Marco Ladd is a Research Fellow of Emmanuel College, Cambridge, having received his PhD in Music History from Yale University in 2019. He is currently working on a book about film music in Italy during the silent era; his work has been published in *Opera Quarterly*.

Vanessa Paloma Elbaz is a Research Associate on the ERC-funded project Past and Present Musical Encounters Across the Strait of Gibraltar. A former Fulbright Senior Research Scholar, TALIM and Posen Fellow, she received her PhD from Université Sorbonne Paris Cité. She is also an internationally known performer of Sephardi musical repertoire.

Francesca Vella (Chair) is a British Academy postdoctoral fellow at the Faculty of Music, University of Cambridge. She gained her PhD from King's College London. Her work has focused on Verdi and Italian nation-building, operatic mobility, early radio, and vocal celebrity culture. Her book *Networking Operatic Italy* is forthcoming with the University of Chicago Press.

OFF THE BEATEN [ACADEMIC] TRACK: CAREER PATHS AFTER PG STUDY

Postgraduate study, whether at master's or doctoral level, can lead to many kinds of career. In this session a consultant, a librarian, an ethnomusicologist and sound archivist, a publisher and a radio producer will talk and answer questions about how they got into their respective lines of work, and how they get the most out of them. We'll talk about the qualities that individual and collaborative research, thesis design and preparation can bring to high-level employment in the creative industries and the knowledge sector. Also questions of work-life balance, career progression, entrepreneurship, and the move towards portfolio careers and progressive self-reinvention. Finally, we'll address strategies for personal and skills development in the time you *don't* spend doing your thesis research.

Some of the session will comprise conversation between the participants, but most will be built from delegate questions, which you are welcome to send to Katharine Ellis (kje32@cam.ac.uk), panel chair, before 5 January.

Panellists

Naomi Belshaw: Consultancy for Composers and Artists

Naomi has over a decade of experience having worked in various roles across the music industry from Classical Account Manager for PRS for Music, Grants and Programmes Manager for PRS Foundation and PR Executive and PR Manager at WildKat PR; also lending her insights to other independent projects. Naomi has thus garnered a uniquely broad perspective of the music industry with a wealth of experience in funding, publishing, licensing, royalties, PR, marketing and more. Naomi works currently part-time at WildKat PR and also runs her own consultancy offering hourly-paid consultancy and long-term support to composers and artists.

<https://naomibelshaw.com/>

Chris Banks: Assistant Provost (Space) & Director of Library Services, Imperial College London

Chris wanted to be a detective before realising she could become a “musical detective”. She studied music at Goldsmiths, gaining a B.Mus and then, whilst working part time at Foyles Bookshop and then Travis & Emery, an M.Mus in Historical Musicology. She worked at English National Opera as Assistant Librarian, then spent over 20 years at the British Library years in a variety of curatorial and strategic roles in Music Collections, including as its Head. Since 2007 she has worked as University Librarian / Director in HE, first at the University of Aberdeen and now at Imperial College London. She sings with the London Philharmonic Choir.

Dr Victoria Cooper: Cooper Digital Publishing Ltd and Immersive Publishing Ltd

Victoria Cooper served as Senior Commissioning Editor for music and theatre books at Cambridge University Press, publishing a wide range of titles, from monographs to student introductions and popular titles for enthusiasts. Victoria recently moved into the development of digital projects, founding her company, Cooper Digital Publishing Ltd, established to produce ebooks, apps and digital products in the areas of the arts, fashion, and business. Victoria and James Fairclough recently launched a new venture—Immersive Publishing Ltd—which will partner the new innovations of augmented reality (AR) with the printed page, to create AR activated books in topics throughout the book-selling industry.

Dr David Fay: Production Team, BBC Radio 3

David Fay is an Assistant Producer at BBC Radio 3, currently acting as a Producer and working on programmes such as Essential Classics, In Tune and Record Review. His PhD (University of Bristol, 2015) combined semiotics with cultural history, reframing music analysis to focus on real life listeners and the meanings they might generate from their listening experiences. Listening to music is his real passion; he has written extensively about it including as the classical music columnist for the Big Issue. He grew up in Nottinghamshire but now lives in North London, and loves cricket, cycling, cooking and eating.

Dr Janet Topp Fargion: Head of Sound & Vision, The British Library

Dr Janet Topp Fargion is an ethnomusicologist with particular research interests in South Africa, the Swahili Coast and ethnomusicology methodologies. From 1994 – June 2020 she has been Lead Curator of World and Traditional Music at the British Library, with responsibility for recordings and related materials documenting musical traditions from all around the world. She is author of *Taarab Music in Zanzibar in the Twentieth Century: a story of ‘old is gold’ and flying spirits* (Ashgate Publishers, 2014). She was co-curator, with Dr Marion Wallace (the British Library’s Lead Curator, Africa Collections) for the British Library’s major exhibition *West Africa: Word, Symbol, Song*

(October 2015 – February 2016). As of June 2020 she has moved to the broader role of Head of Sound & Vision.

'AN AUDIENCE WITH... A PUBLISHER'

'An Audience with... a Publisher' will feature Kate Brett (Cambridge University Press) and Heidi Bishop (Routledge). This is an exciting opportunity to ask experienced academic editors any questions you might have about publishing. You will be able to submit questions to them in advance or during the session.

Please use this form to submit questions: <https://forms.gle/r1pCpfrDbLNLTa6V8>

Dr Kate Brett has worked for Cambridge University Press for over 25 years. She commissions books on popular music, jazz, traditional music and world music, and western musical repertoire from the Middle Ages to the present day.

Heidi Bishop worked on the Ashgate music series for 15 years and now continues to work for Routledge. She commissions books on music education research, teaching and practice, popular music, music and culture, theory and analysis, aesthetics, psychology of music, screen music, music and gender, sociology of music, music and politics, classical music and opera from 1800 up to the present day, and contemporary music.

EDI SESSION

EQUALITY, DIVERSITY AND INCLUSION IN MUSIC STUDIES: DISCUSSION SESSION
HOSTED BY THE EDIMS NETWORK AND THE LGBTQ+ STUDY GROUP

Part I - EDIMS

This student panel will be introducing the EDIMS (Equality, Diversity and Inclusion in Music Studies) network and their working group, EDIMS Students & ECRs:Transitions. This will be followed by the proposal of their plan for a community-driven online forum for UGs, PGs and ECRs in music studies, where issues of diversity and inclusion in music academia can be addressed and discussed, and also an interactive Q&A session, where they will collect suggestions and feedback from students as to what is expected from the network, the working group and the online forum.

Biographies

Chamari Wedamulla, Kingston University

Chamari Wedamulla is a researcher in music education from Sri Lanka. As a music teacher in special needs schools in the UK and overseas, her research focuses on interdisciplinary and inclusive music teaching practices. She is currently studying her PhD in special music education and music therapy at Kingston University. She is also a committee member of the EDIMS network (Equality, Diversity & Inclusion in Music Studies) and the lead for the EDIMS working group, Students & ECRs: Transitions.

Niki Moosavi, Royal College of Music

Niki Moosavi is a fourth year undergraduate cellist at the Royal College of Music and the Diversity Officer of the Student's Union. She is a core member of the RCM's Diversity Action Group and is focusing on decolonising the curriculum and having more inclusive artistic programming. She organised the first ever Black History Month concerts at RCM and has successfully implemented curriculum changes in the vocal and chamber music syllabuses requiring study and performance of works by underrepresented composers. Whilst at school, Niki wrote a paper comparing the oppression of Shostakovich and Pussy Riot and has since been passionate for EDI in music.

Nellinne Ranaweera, Royal Northern College of Music

Nellinne Ranaweera is currently an independent scholar and Music Educator. She was awarded her PhD in Music Psychology for the thesis entitled The role of leisure activities in the wellbeing of musicians at Royal Northern College of Music, Manchester without amendments. Her thesis explored the role of leisure activities in the wellbeing of musicians. Nellinne is also a Music educator based in Stoke-on-Trent, UK for piano in the conventional and Suzuki methods and Theory of music.

Nathan Holder, (<https://www.nateholdermusic.com/about>)

Nate Holder BA (Hons), MMus is a musician, author, speaker and music education consultant based in London. He is an advocate for decolonising music education and has been writing, speaking and consulting on the subject for the last five years. He has written three books called, 'I Wish I Didn't Quit: Music Lessons', and 'Why Is My Piano Black and White' and 'Where Are All The Black Female Composers'.

Dr Diljeet Kaur Bhachu

Dr Diljeet Kaur Bhachu is a Scottish-Indian researcher-activist-musician based in Glasgow and Edinburgh. Diljeet is an activist with the Musicians' Union (MU) and University and Colleges Union (UCU). She is also the current vice-chair of the MU's Scotland/Northern Ireland regional committee, the STUC Black Worker's Committee, and sits on the MU Equalities committee. She began her first term as a member of the MU's Executive Committee in January 2020 and is also an EDIMS appointed researcher.

Part II – LGBTQ+

Student members of the LGBTQ+ Music Study Group will introduce its wider activities alongside the RMA's LGBTQ+ Music Study Group, including its new mentoring scheme. They will discuss how the study groups can collaborate with and learn from EDIMS in pursuit of a more intersectional landscape for LGBTQ+ musicology.

The session will be convened by *George K. Haggett*, who is a second-year PhD student at the University of Oxford, working on medievalism in contemporary opera. He has also worked in university chaplaincy and is actively interested in inclusive models of pastoral care, especially for trans students. He is a committee member of the LGBTQ+ Music Study Group and produces its podcast, Bent Notes.

Jam Orrell is a musician and researcher based in the UK. She studied historical viola and viola d'amore at the Royal Academy of Music and previously studied at the University of Oxford. Her research focuses is in queer musicology, primarily looking at the experiences of trans and non-binary musicians in Classical Music. She is currently applying for PhD programmes, looking at the construction of trans identities in pop music.

MENTORING SESSIONS

We are delighted to be able to offer mentoring sessions for presenters in the conference where students will have an informal space in which to discuss postdoctoral careers and life in academia. Presenters have been sent information on how to sign up to the sessions. The mentors will be:

Charlotte Bentley is currently a Research Fellow at Emmanuel College, Cambridge, and in 2019-20 she was a Teaching Fellow in Music Analysis, History and Philosophy at the Reid School of Music, University of Edinburgh. Charlotte's work explores transnational operatic networks in the nineteenth century, and she is currently preparing a monograph about opera in New Orleans between 1819 and 1859.

Annika Forkert is a Lecturer in Music at the Royal Northern College of Music. A musicologist specialising in 20th-century British music, modernism, and female composers, she has worked in different early career positions since her PhD in Music in 2014 (Royal Holloway, London). She currently works on a monograph about composer Elisabeth Lutyens and conductor Edward Clark.

Marco Ladd is a Research Fellow of Emmanuel College, Cambridge, having received his PhD in Music History from Yale University in 2019. He is currently working on a book about film music in Italy during the silent era; his work has been published in *Opera Quarterly*.

Jacob Olley is a Leverhulme Early Career Fellow at the Faculty of Music, University of Cambridge. His current research project is entitled 'Debating Music in the Ottoman Press, 1876-1928'. He was previously a Research Associate on the DFG project 'Corpus Musicae Ottomanicae: Critical Editions of Near Eastern Music Manuscripts'. He completed a PhD in music at King's College London in 2017.

Vanessa Paloma Elbaz is a Research Associate on the ERC-funded project Past and Present Musical Encounters Across the Strait of Gibraltar. A former Fulbright Senior Research Scholar, TALIM and Posen Fellow, she received her PhD from Université Sorbonne Paris Cité. She is also an internationally known performer of Sephardi musical repertoire.

Francesca Vella is a British Academy postdoctoral fellow at the Faculty of Music, University of Cambridge. She gained her PhD from King's College London. Her work has focused on Verdi and Italian nation-building, operatic mobility, early radio, and vocal celebrity culture. Her book *Networking Operatic Italy* is forthcoming with the University of Chicago Press.

Stephen Wilford is a Research Associate within the Faculty of Music at Cambridge and a Junior Research Fellow of Wolfson College Cambridge. Stephen's work focuses upon North African musics, particularly those of Algeria, and spans a range of traditional and contemporary styles. He is currently a member of both the national committee of the British Forum for Ethnomusicology, and the Ethnomusicology-Ethnochoreology committee of the Royal Anthropological Institute.

THEMED PANELS

“GUSTAV MAHLER: NEW PERSPECTIVES ON HIS LIFE AND WORKS”

The Gustav Mahler Research Centre Student Network is pleased to submit this application for a themed session titled ‘Gustav Mahler: New Perspectives on his life and works.’ The study of Gustav Mahler remains to be one of the more popular areas of musicological study, and yet there is still a great need for a rethinking of the approaches to Mahler scholarship. The members of the GMRC Student Network are establishing themselves as the next generation of Mahler scholars that endeavour to rethink current scholarship and create new and innovative areas of research for the study of Gustav Mahler’s music. Founded earlier this year, the GMRC Student Network is a community of PhD and Early Career Researchers from a range of European universities and Higher Education institutions, whose work and interests centre around Gustav Mahler’s œuvre. The RMA student conference acts as a privileged space for three of the founders of our organisation to share their research and present the latest developments in the field, as well as raise awareness to the existence of our organisation and the importance of rethinking current approaches to Mahler research.

While the session is undoubtedly held together by the common thread of Gustav Mahler, it is our vision that the session will offer a diverse set of perspectives into the study of the composer’s works, and demonstrate the range of critical approaches that can be undertaken in contemporary Mahler Research. Each paper would contribute to distinct areas of the latter, namely philology and orchestration, issues of intertextuality and aesthetics, and history of reception. In her paper, Naito shall tackle the well-known, yet murky philological issue of the order of the movements in Mahler’s Second Symphony, retracing each stage of the compositional process from a variety of textual sources and taking into account structurally decisive aspects of the orchestration. Arkle’s research centres around the complex network of intertextual references and allusions across Mahler’s Songs and Symphonies, focusing on the currently undocumented allusions to Richard Wagner’s *Parsifal* across his compositions. Finally, Verti’s paper offers a commentary on the Seventh Symphony’s controversial history of reception highlighting the evolution of its ironical exegesis, from the very first reviews to the analysis of contemporary scholars. We also kindly request for our session to be chaired by our Network co-founder Vanessa Carlone.

PLAN ‘C’: COVID & CREATIVITY

How can we preserve and even enrich our creative practices in the Post-COVID ‘new normal’? This session will present some practical answers from the Western and Eastern worlds, based on case studies in the following three thematic areas:

- Creative Pedagogy: Teaching and Community Music Making in Times of COVID
- Composition & Musical Expression in Times of COVID
- Virtual Presence as a Performer in Times of COVID

Nine pre-recorded short student video presentations will be accompanied by a brief introduction and a few comments by each of the participants, followed by a panel discussion. The session provides a lively platform for students and recent graduates (now enrolled in postgraduate programmes around the world) from three educational institutions with a strong history of

collaboration (Cardiff University, Princess Galyana Vadhana Institute of Music, Bangkok, and Raffles Institution, Singapore) to present their ideas. And it will introduce creative projects catalysed by COVID-19 that will continue long after the lockdown is over. The aim is to inspire others and to create a platform to for exchanges of ideas and future collaboration. The session is sponsored by the Royal Musical Association's Southeast Asia Chapter.

Theme I: Creative Pedagogy: Teaching and Community Music Making in Times of COVID

See Ning Hui (Raffles Institution/Royal College of Music, London)
Ye Ya Jie (Genevieve) (Cardiff University)
Tian Ke-Xin (Raffles Institution/New England Conservatory of Music, Boston)

Theme II: Composition & Musical Expression in Times of COVID

Khetsin (Pleum) Chuchuan (PGVIM, Bangko/Iceland University of the Arts)
Jerry Yue Zhuo (Cardiff University)
Taratawan (Tuntun) Krue (PGVIM, Bangkok/Goldsmiths University, London)
Kawirat (Tintin) Saimek (PGVIM)

Theme III: Virtual Presence as a Performer in Times of COVID

Ng Xin-Yu (Nicole) (Royal College of Music, London)
Zé Kouyaté (Gaio) (Cardiff, Bath Spa and Bristol Universities)

QUEER MUSICAL METHODOLOGIES

In their editorial statement for the winter 2016 issue of *Women's Studies Quarterly*, Matt Brim and Amin Ghaziani pose a question: 'what if a high-profile academic conference in 1990 had ushered in an enterprise called "queer methods" rather than "queer theories"?'.¹ The question, they suggest, is a 'surprisingly plausible' one if we consider that the methods of queer theory have always been, to a certain extent, queer. The papers in this panel draw in different ways upon the methodologies of this subdiscipline that came of age almost thirty years ago.

Queer musicology has confronted the latent hegemonies of gay and lesbian studies in more recent years. From the materialities of voice expounded by trans musicologists to the intersectional inroads and renewed emphases on embodied knowledge of queer of colour critique, new voices have brought with them new methodologies. In this panel, student members of the LGBTQ+ Music Study Group explore queer ways of doing music studies along some of the lines of twenty-first-century queer politics. Grassroots communities are reflected back in the faces of baroque stock characters, trans femme voices etch power into vulnerability, and queer ecologies sound out a new hermeneutics of difference.

The music heard in these papers spans four centuries, but each in their own way reconnects with the present. While Cathal Twomey finds models of asexual desire familiar to twenty-first century asexual communities in seventeenth-century Venetian opera, Dylan Price brings pressing issues of class- and climate-consciousness to bear on the queer spaces and bodies of Britten. Jam Orrell in turn reaches into the past to take stock of past conceptions of 'disembodied' trans music,

¹ Matt Brim and Amin Ghaziani. 'Introduction: Queer Methods'. *Women's Studies Quarterly* 44, no. 3/4 (2016): 14.

asking how a trans femme artist can transcend the discursive boundaries which history has drawn around her. This panel takes as read diversities of gender and attraction—the queerness of its makeup—and offers a glimpse of the breadth and depth of queer musical methodologies undertaken by research students today. Yet for all of our nascent ways of doing things we are, in Wayne Koestenbaum’s queerest of pitches, still ‘musical’.²

² Wayne Koestenbaum, 'Queering the Pitch: A Posy of Definitions and Impersonations', in *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Gary C. Thomas, and Elizabeth Wood (New York; London: Routledge, 1994).

INDIVIDUAL ABSTRACTS IN ALPHABETICAL ORDER

Colonial history and contemporary perceptions of Western classical music in Indonesia: the cases of Jakarta, Bandung, and Yogyakarta

Aniarani Andita, Royal Holloway

Under Dutch colonialism, Western classical music had been publicly performed in the Indonesian archipelago since the early nineteenth century. Up to Indonesian independence in 1945, these performances mostly took place in cities such as Batavia (now Jakarta), Bandung, Yogyakarta, and Surabaya, and were mainly reserved for the Europeans. Since independence, classical music has been practiced by Indonesians in various ways. Yet, how this contemporary practice relates to the history remains under researched. My research explores this issue, by taking on Jakarta, Bandung, and Yogyakarta as case studies.

During my fieldwork in the three cities between November 2019 to March 2020, I surveyed audiences and interviewed performance producers and musicians/composers of classical music. I particularly pay attention to *how* they discuss classical music, e.g. what words do they use to describe classical music, and what sorts of images that they have in mind when they hear the term “Western classical music.” As an Indonesian myself, I see this paper as a start of a wider discussion about how our perceptions –what we think we know—about Western classical music might be informed by the history of classical music performances which intertwines with that of Dutch colonialism. Furthermore, I explore how I try to navigate my subjectivity and position as a researcher, as I must constantly reflect on my own experience both as an Indonesian and a classical musician trained in the West.

Listening to Mahler, Hearing Wagner: The allusions to Richard Wagner’s Music Dramas in Gustav Mahler’s Songs and Symphonies

Genevieve Robyn Arkle, University of Surrey

It is known that, throughout his life, Gustav Mahler cultivated a keen interest in both the music and aesthetics of Richard Wagner; so much so that in 1894 he wrote to his sister Justine claiming that he felt Wagner ‘belonged a little bit to *my* family.’ Yet, while research into Mahler’s relationship with Wagner’s works are becoming more prominent in the field of Mahler Studies Research, discussions of the musical legacy of Wagner’s dramas on Mahler’s songs and symphonies are still very much in their infancy. This paper, therefore, aims to fill a gap in the current research by offering an insight into the Wagnerian allusions and references in Mahler’s works, specifically focusing on Mahler’s allusions to passages of Wagner’s final music drama, *Parsifal*.

This paper will begin by more broadly considering the Wagnerian allusions and references that have already been established in Mahler’s works, before presenting a detailed discussion of the appearance of two motives from Wagner’s *Parsifal*, the *Heilandsklage* [‘Saviour’s Lament’] and the *Waldesrauschen* [‘Nature’s Healing’] in Mahler’s songs and symphonies, references which have not been discussed in any literature to date. By investigating these allusions through the lens of topic theory and musical semantics, this paper intends offer an original perspective on Mahler’s works in light of these Wagnerian and *Parsifalian* themes, and demonstrate the necessity of reevaluating Mahler’s compositions in light of his intimate relationship with the music and aesthetics of Richard Wagner.

Orientalist Flowers in Robert Schumann's *Myrthen*

Anhad Arora, University of Oxford

This paper investigates the motive of the Orientalist flower in Robert Schumann's "Liederkreis", *Myrthen*, Op.25, the marital book gifted to Clara Wieck on their wedding day, 12th September 1840, arguing that an appraisal of the significance of Orientalist floral motives is central to an understanding of Schumann's collection. Setting a broad range of Orientalist poetry – from Goethe's *West-östlicher Divan* through Heine's 'Die stille Lotosblume' to Friedrich Rückert's *Östliche Rosen – Myrthen* presents a significant engagement with the Orientalist flower in its myriad forms: as the cultural practice of *Blumensprache*, laid out in Goethe's accompanying notes to the *Divan*, the *Noten und Abhandlungen zum besseren Verständnis des Divans* (1819); as a symbolic *topos* of imaginative possibility; and as an interactive metaphor for the inner poetic essence of Oriental devotion. The paper concludes by advocating a mode of appraising Orientalist Lieder that returns to primary literary sources in order to shed light on how the venerable cultural history of the Orient in the nineteenth-century German-speaking imagination informed the production, symbolic content and direction of Robert Schumann's *Liederheft*. Consequently, a close study of *Myrthen* not only offers the opportunity to interrogate the place of Orientalism in this intimate marital context, but also to shape our understanding of Schumann's Lied Orientalism as a textual phenomenon that aims to effect rapprochements between Orient and Occident.

'Another bed I shouldn't crawl out of': Pleasure and precarity in the country music one-night stand

James Barker, Newcastle University

Songs about one-night stands in country music often negotiate between moralistic censoriousness around sexuality and the consequences of gendered power dynamics that impact casual sexual encounters. In the 1960s and 1970s, artists such as Loretta Lynn and Dolly Parton lambasted the social double-standards between men and women: men could have sex freely, but women had to bear the consequences ('ruined' reputation, abandonment and pregnancy); one-night stands became a dangerous manifestation of men's mistreatment and neglect of women. Nevertheless one-night stands also held the potential for sexual fulfilment, for example in Merrilee Rush's 'Angel of the Morning'. In the genre of country music, social stigma and isolation were represented as the risks taken for the possibility of sexual pleasure.

More recent country songs exploring one-night stands still reckon with this legacy. This paper will analyse Miranda Lambert's 2016 single 'Vice' to explore how the one-night stands referred to in the song are represented as a source of pleasure, free from moral censoriousness; yet are also represented as a coping mechanism for loneliness and heartache. This analysis will use a queer theoretical framework (José Esteban Muñoz; Michael Cobb) around ideas of intimacy and ways of relating to suggest a way to navigate the limits of reductive discourses of sexual (im)propriety and sex positivity. By representing sex as neither inherently 'ruining' nor inherently liberatory, Lambert's 'Vice' articulates the complex psychological and relational dynamics within these experiences.

Temporal Affect as Ecocritical Discourse: Sounding Multiple Temporalities in the UK Folk Music Scene

Rowan Bayliss Hawitt University of Edinburgh

In recent years, the British folk music scene has borne witness to multiple projects and collaborations which take the natural world and (anthropogenic) landscapes as their point of departure. Building on an extensive history of political and environmental folksong, these contemporary eco-conscious folk musicians are particularly attentive to the fact that they are negotiating the parameters of human-nature relationships at the point of a climate emergency. Much like the rhetoric around this climate emergency, such 'ecological' folk music often demonstrates both an understanding of the past and aspirations for the future. Questions of time and how humans and nonhumans alike experience it are therefore recurrent tropes in contemporary folk music in the UK; quotidian 'clock' time, 'deep' or 'geological' time, and nonlinear temporalities are intertwined with musical time in this repertoire. While much literature has addressed the relationship between time and music (e.g. Kramer 1988; Taylor 2016), musical understandings of time from an ecocritical perspective remain virtually non-existent. This paper will utilise musical and discourse analyses alongside perspectives from critical time studies to comprehend how British folk music can index temporalities within and beyond the human scale. Drawing on case studies from across the UK, I suggest that understanding how time acts as a tool of power and informs our relationality to the natural world is central to uncovering folk music's contribution to ecocritical discourse.

Playing with the limits of expression: the Kreisler character in the original version of Brahms's Piano Trio in B major (1854)

Anna Belinszky, Liszt Ferenc Academy of Music (Budapest, Hungary)

In the early 1850s, Johannes Brahms signed several of his works as Johannes Kreisler, explicitly referring to the literary figure of E. T. A. Hoffmann. His correspondence with his friends, including Clara Schumann, Joseph Joachim and Julius Otto Grimm, also demonstrates his identification with Kreisler and, through him, with certain artistic and aesthetic principles of early German romanticism. Although this fact is often remembered in the Brahms literature, only a few studies have examined the musical implications of this identification in detail.

Fantasy, creativity, improvisation, the artist's self-discovery, playing with the limits of expression or the inexpressible, and experimenting with fragments and sketches are all recurring motives in Hoffmann's musical writings and Brahms's early pieces. Being one of the composer's most conflicting works, the early version of Brahms's Piano Trio in B major shows meaningful impacts of this Kreisler character and the diverse musical principles it represents. In my presentation I argue that a parallel reading of Hoffmann's texts and Brahms's music can open up new perspectives in understanding the trio, especially some of its most distinctive parts that Brahms revised or cut out from the music when he rewrote it in 1889. Connecting the trio's unusual compositional techniques, ideas and extra-musical references, I introduce possible ways to understand Hoffmann's effect on Brahms's musical thinking.

Inventing the exotic Estonian: the reception to Veljo Tormis' *Raua needmine*

Cole Bendall, University of Edinburgh

In what he described as his “broader view” of musical exoticism, Ralph P. Locke (2007) notes a historic “blinkered scholarly response” to the paradigm and suggests that exotic elements can be defined on wider terms of representation and process. Exoticism is, in essence, a preoccupation with *different* music from *other* spaces, with all the well-known, problematic issues encountered therein. I make the case that such exotic approaches could be found in Western reception to creative works (art, literature and music) from Soviet republics: in particular, the Estonian SSR. While art and music in Soviet borderlands often saw reduced restrictions compared to that in Moscow, the spaces these works occupied often limited them to discussing their identity and locality, therefore amplifying the dualist rhetoric of the East-West dichotomy.

Using aspects of postcolonial and reception theory, this paper explores responses to Veljo Tormis's (1930-2017) most well-known choral work, *Raua needmine* (Curse upon Iron, 1972) as a case study. The work invokes traditions from Estonian folklore and shamanism to construct an allegory of the evils of war and has, particularly in the USA and Europe, been considered a fierce polemic of the actions of the Soviet Union. Understanding *Raua needmine* and its reception illustrates a complex and hybrid range of judgements of Tormis's style and Estonian choral music in the 20th century – much of which can be both restated and contested.

Which Music? Nobody Plays... Nobody Knows Towards an Ethnomusicological Approach to TikToks Musicking

Juan Bermúdez, University of Vienna (Austria)

New technologies and media have not only become an integral part of our lives, but also an inseparable part of our ethnographic work. Musicians use social media and other digital technologies to represent and market themselves, but also other stakeholders construct and participate in the discourse around these musical practices via these media. Yet, digital natives are experiencing new media in a more intense and more confidential way, perceiving them as an extension of their own reality. This has enabled them not only to construct new mixed and virtual identities, but also to make increasingly clearer the interrelation and interconnectedness between physical and virtual multi-local spaces, and to act more fluidly in their musical practices and knowledge constructions. This appropriation of the virtual worlds, as well as the development of new virtual platforms, provided new spaces to develop new forms of musical practices.

I am going to present my work on virtual music practices exemplified on the app *TikTok*, in order to discuss methodological and theoretical possibilities and challenges of musical ethnographies in virtual worlds. Proposing to conceive our musical practices as auditory expressions, that different interacting physical and virtual identities perform and experience in asynchronously networked multi-local spaces, I suggest that a digital performance can be, aside from a representation of reality, an integral part of it, and likewise, contribute to the construction of an extended lived world.

From extraordinary success to no considerable results: Victorian music entrepreneurialism and the Crystal Palace Brass Band Competition 1860-1863

Philip Boardman, University of York

The July 1860 Crystal Palace Brass Band contest brought brass bands out of their heartlands to London in unprecedented numbers, *The Times* describing the success of the contest as ‘quite extraordinary’³. Such was the scale of this landmark event that it was repeated in successive years. However, the termination of the contest in 1863 has stood in stark contrast to its presumed triumph and no cogent explanation has been established for its failure after four short years. The entrepreneur organising the contests, Enderby Jackson, had already displayed an aptitude for managing large-scale brass-band events in the decade preceding the 1860 contest. Jackson made full use of his talents and contacts to bring these remarkable working-class musical ensembles to the emergent national attraction that was the Crystal Palace. However, Jackson’s manipulation of publicity and managerial style obfuscated easy analysis of each contest. Moreover, Jackson later sought to protect his legacy by conjuring a smokescreen in his memoirs to obscure the real reasons for the failure of the Crystal Palace Contests after 1863. This article will examine previously unconsidered letters, surviving documentation, and other sources that cast doubt on whether the contest series was ever an extraordinary success. In doing so it will provide insights into the organisation and working methods of the Victorian impresario that was Enderby Jackson.

Unveiling musical freedoms: A critical analysis of creative processes in Afghan music education

Lauren Braithwaite, University of Oxford

Institutional music education in Afghanistan is increasingly recognised as a space in which the country’s gender inequalities and social power imbalances are being challenged through the promotion of values such as democracy, freedom, and human rights. These neoliberal principles were at the forefront of a collection of patriotic song videos released by the Afghanistan National Institute of Music (ANIM) on the 100th anniversary of Afghanistan’s Independence in August 2019. One song in particular, *Azadi* (‘Freedom’), presents the image of a female pianist gradually losing her headscarf over the duration of her solo, thus contributing yet another unveiling spectacle to the discourse of the female body as a marker for assessing liberation in Afghanistan (Fluri, 2009). However, by looking beyond the banal signifiers of freedom, gender equality, and women’s rights presented in *Azadi*’s music video, this paper will argue that the discursive practices of music education in Afghanistan actually enact and reproduce patriarchal dominance, gender inequality, and power imbalances. Through an analysis of three nodal points in the creative process—composition, rehearsal, and performance—this paper suggests that familiar tropes of men as agentive producers and women as submissive reproducers (Green, 1997) can be observed and which destabilise the neoliberal claims made by the audio-visual ‘text’. This assertion problematises the view that actors within the field of music education in Afghanistan are disrupting social realities and contributing to tangible change in social practices. Finally, this paper will discuss the implications of this analysis for critically assessing social change assertions made by educational institutions in (post)-conflict zones.

³ The Times, July 12, 1860

Towards an ecological sustainability: role of Ghanaian traditional music

Joshua O. Brew, University of Pittsburgh (USA)

Ghanaian traditional music and its material music cultures depend primarily on the environment in its creation and performance processes-- but are these practices environmentally friendly? All Ghanaian traditional musical instruments are made from plants and animal resources; however, Ghanaian researchers and musicians seem indifferent about the natural ecosystems which make music-making possible. The situation is evident in the scanty literature on Ghanaian traditional music's role in environmental protection and sustainability. This study, thus, aims to focus on how the music tradition ameliorates or aggravates the environment. It seeks to investigate further the role of Ghanaian traditional music and musicians in addressing the sustainability of the ecology during the current global climate crisis. Through an ethnographic method of data collection, the findings will be interpreted and framed within the concepts of Music sustainability and eco-musicology.

'In every creature, a spark of God': Empathy in Janáček's *From the House of the Dead*

Kerry Bunkhall, Cardiff University

On the manuscript of Janáček's final opera, *From the House of the Dead* (1928), he inscribed the phrase, 'In every creature, a spark of God.' Telling the tale of inmates in a Siberian prison, the opera exposes the audience to the harsh realities of violence and imprisonment. The semi-autobiographical book on which the opera is based, Dostoevsky's 1862 novel *Notes From the House of the Dead*, shows the main character's understanding of the rich life tapestries of the inmates and the inequalities of the justice system. Although the opera delves into the darkness, claustrophobia and grit of life in a Siberian prison, Janáček sheds a light on the inner humanity of the complex and dangerous inmates.

Focussing on the portrayal of the troubled inmate Skuratov, this paper considers how Janáček ignites the 'spark of God' through creating the audience's sense of empathy for the prisoners. As the audience is subjected to a traumatic monologue detailing Skuratov's crimes which bears witness to his descent into madness, this characterisation offers a prime example of Janáček's mastery of emotion and psychology. This will be investigated through exploring his techniques of musical realism, his characteristic 'speech melody', motivic development and his relationship with the original subject matter. Each of these factors contributes to Janáček's instilling of empathy in the audience, creating a sense of connection on a human level.

"We Built this City on Rock 'n' Rubab: The Institutionalisation of Music Integration Programmes for Migrants in Germany"

Rose Champion, University of Oxford

In response to the influx of forced migrants granted asylum in Germany since 2015, many governmental institutions have promoted the two-way process of 'integration' as the best approach for incorporating these individuals into society. In addition to initiatives in housing and job placements, many communities are increasingly turning to music and the arts to foster cultural and social cohesion. While music possesses limited functionality as a 'universal language' for facilitating cross-cultural communication, aspects of these community music programmes do seem to succeed in bringing people together across linguistic and cultural divides.

Based on an ethnography conducted in North-Rhine Westphalia, this presentation will explore the methods by which amateur music programmes create spaces where this so-called 'integration' can transpire. To uncover the means by which these norms and values of inclusion emerge, I will apply aspects of institutional theory to one such programme: a monthly jam session hosted at a migrant resource centre. Comparing this case against models of institutionalisation (Giddens, 1984; Scott, 1995) illustrates how such programmes legitimise their organisational goals through the act of collective music-making. This point where individual actions and institutional structures converge exposes the ways participatory music projects can foster not only localised relationships, but broader societal change as well.

Combining elements from the ancient Chinese and contemporary art music worlds: some critical reflections on the hybridizing of compositional methods, aesthetics and playing techniques

Jia Cao, Durham University

In this paper, I critically explore the compositional methods behind two of my recent compositions. The pieces have been selected to represent my personal development as a performer-composer committed to research-through-composition, addressing different yet related compositional techniques. I elucidate how features of harmony, structure and melodic-rhythmic patterning have been generated and manipulated, revealing how my compositional thinking has progressed. In particular, I focus on my attempts to integrate Chinese and Western instrumental techniques and sonorities, a major theme in my work, also considering how my approaches in this area have drawn from and differed from those of other composers. The presentation is split into two sections. In the first section, I assess the methods behind my piece "Interrupted Dream" (2018), for mezzo-soprano, flute, violoncello and piano, considering how the aforementioned theories have been realized in conjunction with the hybridization of elements from *kunqu* opera and various Western sources and contemplating the challenges of achieving logical structure and coherent relationships between thematic materials. In the second section, I introduce my more recent work, "Before and After" (2019), for piano trio (piano, violin and cello), examining the same theoretical applications and my new efforts at hybridization, specifically honing in on my experiments in transferring playing techniques and sonorities from the *erhu* and *guzheng* to Western stringed instruments. In addition to reflecting upon compositional methods from first conception to complete products, this paper also touches upon salient issues surrounding notation, recognizing that processes of hybridization also necessarily shape how music is represented.

Limassol Carnival Serenades: A non-tradition tradition

Charalambous Chara, University College Cork

Limassol Carnival is the only known carnival in the world that includes serenades within its celebrations. Originated in the Ionian islands, a serenade is a romantic love song or a poem that is traditionally sung by men only in a waltz rhythm. Additionally, it is accompanied by guitars, mandolins and accordions. As a music genre, it also has signs of Italian influence. Even though a serenade is a love song, the Limassol Carnival Serenades serve a different meaning and purpose. Despite the fact that both traditions keep similar foundations, the Limassol Carnival Serenades through their lyrics and melodies, glorify the city, its carnival, indulgence and dancing.

In this paper, I demonstrate the importance of the tradition, not only for the city of Limassol but for the island itself. I conduct in-depth interviews with serenaders to investigate whether the

Limassol Carnival Serenades should be considered as a traditional music genre of Cyprus or a folkloristic aspect of it. Through fieldwork and archival research in folklore, tradition, festivalisation and identity, I aim to call attention to the cultural importance of the Limassol Carnival Serenades. Additionally, I situate the case within research on other festivals to find any similarities or differences regarding identity and the sociocultural stability that prevails in the country. Conclusively, the main aim of the research is to develop, preserve and promote the tradition both locally and abroad so that it could act as a starting point for further research in the future.

Scriabin's *Poem of Ecstasy*: temporality and formal affordance

Leo Charlier, University of Oxford

This paper aims to understand the temporal and metaphysical implications of the *Poem of Ecstasy*, by means of the collisions between different organising forms and the kind of listening or attention they specify. Scriabin studies are often caught between untangling the self-propagated orpheic mythology surrounding the composer and his personal beliefs, and a taxonomic inquiry into technical aspects of the harmonic and formal organisation of his works, which has earned accusations of "formalism". I employ a methodology based on drawing together the work of Caroline Levine (2015) in literary and sociological criticism, and Eric Clarke's perceptual ecology (2012), using their common adoption of the concept of "affordance" as a starting point for understanding how formal structures contribute to the perception of time in the *Poem*, and their relation to teleology.

A selective analysis of the piece reveals the collision of a number of forms with different, interacting properties; for instance, "sonata form" has little valency in compared to more powerful organising forms, which nullify or override the potential characteristics of a large-scale tripartite structure. More broadly, this foregrounds complex relationship between reception history, musical form, and social practice in the construction of generic categories, and has potential implications for an approach to analysis which questions rigid binaries such as intra- vs. extra-musical, and the ontology of "form" as a category.

Between Theater and "Digital Archive" of *lǚju* Fans: Cultural Memory and Remediation of a Chinese Regional Opera in the Digital Age

Chen Chen, The Chinese University of Hong Kong

Lǚju (*lǚ* opera) of Shandong province as the major regional operatic genre and folk tradition in China, nowadays, has been transformed and reinvented as cultural heritage, educational and propaganda tools of the party-state, attractions of cultural tourism, and trigger of nostalgic desires of both cultural practicers and experiencers. In this sense, *lǚju* theaters, museums, state-owned/private troupes, and educational institutes have become the sites of memory, entangling with multiple actors and forces from political entities, cultural economy, and local initiatives. Those memory institutions perform as vehicles for renewing cultural past and forming collective memories of the society.

In this new cultural realm, the voices of individuals, who are the *lǚju* fans, are rarely inscribed into the memory sites and official historiographies. Intending to anchor their voices, the *lǚju* fans, especially the young generation, turn to cyberspace. They built "digital archives" upon the Internet, through remediating and recollecting memories and resources of *lǚju* from various established mediums, including oral transmissions, novels, opera films, recordings, and theatrical materials. Therefore, *lǚju* fans' actions have formed "digital cultural memory" of *lǚ* opera, enacting

intersubjectivity lying in their online interactions. This article draws on insights from memory studies and media studies to excavate the amnesias, entanglements, and contestations between memory institutions and digital archives of *lǚju* fans. Online activities of *lǚju* fans in refashioning the cultural past of a folk tradition are not merely inscribing its cultural memory in the present, but also generating new circulation to the future.

Singing and Inheriting Classics: Popularised Traditional Chinese (Lecture Recital)

Teng Chen, University of Southampton

“Everlasting Classics” is a very successful poem-music culture program that has aired on Chinese Central Television since February 2018. The guiding principle of the show is to “bring the classics into the public eye and revitalise tradition”, with the traditional aesthetics and rhythms of ancient poetry as its core appeal. The show has benefitted from the judicial utilisation of mass communication and a diverse variety of music forms that has further strengthened its appeal. What are the reasons behind this traditional show’s runaway success at this point in modern history?

This essay will delve into the theoretical basis behind this trend of cultural regression with the help of ethnomusicology and the theoretical framework of hermeneutics, discussing the relationship between poems and songs in ancient China. It will also attempt to interpret the historical significance of *The Book of Poetry* from which we have gleaned how the ancient Chinese people constructed and strengthened their inner spiritual worlds, infusing their epistemology, cosmology, and ideology with traditional music. This paper will also discuss the standing of singing poetry in broader social terms, its return in today’s context, and the potential rejuvenation of Chinese culture in the future. The author holds that poetry-music can be a conduit between a nation’s spiritual and cultural identities when integrated into its social practices. At the end of the presentation, I will demonstrate my own attempt at the aforementioned “integration of poetry-music” with a famous poem (written by Wang Wei around AD730~741) accompanied by Guqin.

The changing voice of Anastasia Robinson, 1715-1720

Sarah Jillian Cox, Royal Birmingham Conservatoire

Anastasia Robinson (c1695 – 1755) was one of few English singers whose success in the early days of Italian opera in London rivalled that of the imported Italians. However, in most modern encyclopaedias her name is generally found as a mere footnote to the powerful men around her, such as her importance to the development of Handel’s London operatic career, or in the context of her notorious affair with, and secret marriage to, the nobleman and military leader, Lord Peterborough. When mentioned in her own right, she is often dismissed as a secondary singer owing to an unnamed illness which Burney (1789) claims damaged and altered her voice from Soprano to Contralto.

This paper explores the vocal profile and abilities of Robinson during her career in opera in London from 1715 to 1720. Through an analysis of the range, tessitura and complexity of roles written for her around the time of her voice change, it reveals that, not only did Robinson not suffer from vocal damage, but also that her voice change coincided with a change of teacher. Building on Gackle’s research (2011) into female pubertal voice change, and drawing upon both the evidence in the vocal scores themselves and biographical details (which indicate the likelihood that she was in her mid-to-late teens at her debut), this paper reveals not only that Robinson’s voice change was

normal given her age, but also that once again Burney's colourful opinions of singers from before his own lifetime should finally be laid to rest.

(Re)shaping Image and Performance: The impact of commercial Irish dance shows on women musicians

Joanne Cusack, Maynooth University

This paper analyses the impact of Irish dance shows on women musicians in Irish traditional music. The creation of Riverdance and success of Michael Flatley's subsequent Irish dance shows (Lord of the Dance (1996), Feet of Flames (1998), Celtic Tiger (2005)), led to the increased consumption and commercialisation of Irish traditional music and dance. As these commercial shows often included women musicians in a prominent and more visible role, performers became more susceptible to the pressures of the commercial industry. Although some scholarship has emerged in the area of gender and Irish dance (e.g. Ó Cinnéide 2002; Wulff 2007; O'Flynn, 2009), few have critically engaged with the impact of Irish dance productions on women musicians' image and performance. Bearing in mind the new opportunities provided to women by these commercial shows, the implications for women musicians and the roles available to them is significant. Positioning the research in a postfeminine framework, the paper engages with the lived experiences of musicians who have performed in Irish dance shows and builds on the work of Kristen J. Lieb's (2018) Lifecycle Model and Judith Butler's (1990-) theory of gender performance as an additional form of analysis. The research aims to demonstrate how women musicians might benefit from performing with these shows, while at the same time be negatively impacted by the performance requirements and expectations pertaining to this commercial music industry.

Nikos Skalkottas' 'turn to tonalism' and the influence of Socialist Realism in Greece

Eirini Diamantouli, University of Cambridge

This paper explores Nikos Skalkottas' engagement with stylistic accessibility after his return to Greece from Germany in 1933. I consider the composer's self-proclaimed efforts to establish a more accessible, tonal musical style in terms of the influence of Russian post-Revolutionary cultural discourses and in particular through the lens of the politicised artistic doctrine of Socialist Realism. I bring into critical view Skalkottas' stylistic *volte-face* upon returning from Germany to Greece, as characterised by a shift of focus from Schoenbergian modernism to tonal works, many based on Greek folk songs. Notwithstanding the practical and financial motivations of this shift, I argue that the Revolution and the cultural discourses that were subsequently promoted across Europe should be incorporated into our discussions of the various factors that meaningfully affected Greek music and indeed Skalkottas' 'turn to tonalism'. While the influence of the Russian Revolution has been well-documented with regard to other aspects of cultural and political life, it remains neglected in considerations of the musical sphere and within Skalkottas scholarship. Referring directly to Skalkottas' compositions as well as to his published and unpublished writings, I highlight the composer's engagement with Russian Revolutionary theory and practice, teasing out latent connections and references which challenge established narratives regarding Skalkottas' creative trajectory, as expounded by Manolis Kalomiris and John G. Papaioannou for example. In this way, my paper contributes to a more nuanced understanding of the meaningful and transformative impact of the Russian Revolution on Greek musical culture in the early twentieth century.

A Woman's Work is Never Done: Establishing the Structural Network of the Dublin Feis Ceoil

Helen Doyle, Dublin Conservatory of Music and Drama

Letters exchanged in the *Evening Telegraph* between patriot, scholar and author, Terence O'Neill Russell and musician, composer, educator and writer, Dr Annie Patterson in September 1894 identified the neglected state of Irish music and proposed an initial concert series to promote public interest. Six months later, a preliminary meeting of interested parties in Patterson's home moved that a General Committee, drawn from the National Literary Society, Gaelic League and Dublin's professional musicians, be formed. A subsequent circular declared 'time has now come when it is felt that a strong movement should be set on foot to awaken a widespread interest in the matchless music of our country' and that preliminary work would concern organisation of a national musical festival, or *Feis*, to be held before long in Dublin.

A complex structural network encompassed an elected Executive Committee and multiple sub-committees, concerned with areas such as finance and musical programming. In addition, regional sub-committees and a Ladies' Committee featured. In its first decade, over 16,000 entrants participated in competitions, an unmatched level of involvement in music-making in Ireland; additionally, public interest was demonstrated by attendance at concerts, lectures and exhibitions. It is, therefore, clearly apparent that the organizational foundations of the *Feis Ceoil* enabled its development into a far-reaching and well-supported association. This paper endeavours to provide an overview of those systems and structures, with a particular emphasis on the Ladies' Committee, thus demonstrating the *Feis Ceoil's* development as a constitutionally bound Association, and the role of women within it.

A prelude, a *grazioso* and an *étude* walk into a bar: Casella's debt to Chopin (Lecture Recital)

Ellen Falconer, Royal College of Music

While not stingingly obvious, Italian pianist-composer Alfredo Casella (1883-1947) is greatly indebted to Fryderyk Chopin (1810-1849). While a wealth of scholarship exists on the Polish icon, conversely little exists on Casella, and even less on the specific impact Chopin had on him. While Chopin's works have shaped our very definition of what it means to compose, express and perform pianistically (Samson, 1994), little can be said of his legacy in, and influence on, Casella's music, or Modern Italian music generally.

This lecture-recital explores the influence of Chopin on Casella's piano works. Specifically, I investigate Casella's *Grazioso* from *Deux contrastes* Op. 31 (1918), and *Studio sulle quinte* from *Sei Studi* Op. 70 (1944). These two works are homages to Chopin, both borrowing from *Prelude in A major, No. 7 Op. 28*. The presentation discusses two aspects of Casella's manner of homaging: how his compositional style borrows and quotes from *Prelude in A major*; and how his expression and interpretation lend from approaches to performing Chopin (Casella, 1947). Various methods of homage will be discussed, including quotation, borrowing and collaging, as well as where these various features occur in Casella's works. The practical part of this presentation will demonstrate how Chopin's music can illuminate possible entryways into understanding Casella's works – a challenge performers face when tackling little-known and under-performed repertoire. This lecture-recital will show the compositional and stylistic similarities between the composers, but also the tactile and expressive borrowings in Casella's works that are indebted to Chopin (Waterhouse, 1965).

The British College of Accordionists creation of an Educational Environment for Accordionists in Britain during the 20th century

Lauren Farquharson, Dundalk Institute of Technology

Academic output on the classical accordion is to date limited. My research aims to add to this output by investigating the institutionalisation and professionalisation of the accordion in Britain during the 20th century. Throughout the British College of Accordionist's (BCA) existence from 1935 to the present, their fundamental objective has and continues to encompass the professionalisation and institutionalisation of the accordion. This presentation will provide a clear context on the BCA's development of examinations by showcasing its development from a five-grade series (including diplomas) in 1936 to an eight-grade series across both practical and theoretical examinations by the close of the 20th century. Furthermore, insight will be provided on their creation of an educational environment for accordionists through college activities such as summer and weekend schools. Lastly, the BCA's creation and dissemination of an educational syllabi to aid teachers and students in raising their professional standards and examination participation will be discussed. This presentation will be conducted through analytical engagement with the BCA archives and the BCA syllabi dating from 1936-1999.

Through the Lens of a Dictatorship: Joly Braga Santos and the *Estado Novo*

Ana Beatriz Ferreira, Cardiff University

José Manuel Joly Braga Santos (1924-1988) is widely recognised as one of Portugal's most important composers of the second half of the twentieth century, yet little is known about his life and his music in the UK. Most of his active years as a composer happened in a country under a dictatorship; Joly was born two years before the coup d'état of 28 May 1926 which brought Portugal's First Republic to an end and instituted the so-called *Ditadura Nacional* (National Dictatorship). After a counter coup in July of that year by the most conservative and authoritarian wing of the new regime, the high-ranking army officer Óscar Carmona declared himself President and immediately assumed dictatorial powers. With the new constitution of 1933, Portugal was declared a 'unitary, corporatist republic'. This was the start of *Estado Novo* (New State), an authoritarian, autocratic and corporatist political regime which became western Europe's most long-lived dictatorship, enduring until overthrown by the military coup of April 1974 in Portugal's Carnation Revolution. This paper aims to place Joly in a broader context by considering what it meant to be a composer in Portugal during this period, and by assessing his contribution against the background of the *Estado Novo* dictatorship. It will be argued that an appreciation of this political background, the genesis of its cultural ideals and their implications on art and culture, brings a new understanding to the development of Joly's career path and his compositional choices.

"Free Jazz Mod Paludan": Denmark's experimental protest music

Jacqueline Georgis, Yale University

In early June of 2020, thousands around the globe took to the streets to denounce police brutality. Encouraged by Black Lives Matter (BLM) protests taking place in the U.S. over the killing of George Floyd, individuals from Iceland to South Africa came together in an international display of solidarity. Music was at the forefront of these protests, uniting strangers under a common soundtrack. As the BLM protest movement touched down in Denmark, it coincided with a local protest organization:

Free Jazz Against Paludan (FJMP). Founded by musicians from Copenhagen's community of Christiania, FJMP uses music to spearhead an unconventional, non-violent fight against anti-Islam, anti-immigrant rhetoric and Denmark's far-right political party leader, Rasmus Paludan.

In this presentation, I consider the impact of a less discussed street protest music genre: free jazz. While the power of communal song and chant was reinvigorated during the summer of 2020, protesters in Denmark turned to a different kind of emotional intensity through the experimental, improvisatory spirit of free jazz. Drawing on Denmark's history of music and protest, beginning with communal singing practices of *fællessange*, I examine the ways in which Denmark's political and social norms have shaped the very nature of protest in Denmark. I argue that FJMP may best encapsulate the country's past musical and social movements, and illustrate how free jazz becomes a musical vehicle to express political dissent and solidarity among Danes and non-ethnic Danes. This paper draws from virtual ethnography, bibliographic research and music video analysis of protests organized by the FJMP.

Opéra-ballet: the Ballet Russes's Secret

Leo Geyer, University of Oxford

The significant and numerous innovations of the Ballet Russes has instilled a legacy that continues to underpin much of the creative practice of the modern stage. Indeed, some theorists argue that European art can be justifiably divided into the period before and after the Ballets Russes. Arguably, some of their most impressive work is in hybrid and interdisciplinary practice, notably sharing the dramatic delivery between song and dance. These 'contemporary opera-ballet' advances resulted in some of the Ballet Russes' most innovative and influential productions including *Pulcinella*, *Renard* and *Les Noces*. But what led them to this hybrid art? Scholars including Taruskin, Caddy, Mazo and Watkin have presented various radically opposing surmises ranging from Futuristic superimposition, biomechanic theatre practice, hidden choir boys and lampooning parodies. However, there is a compelling line of inquiry to suggest the Ballet Russes were inspired by the almost forgotten revival of the French baroque *opéra-ballet*, yet there is no statement from impresario Diaghilev to support this. This paper will explore the creative thinking behind the Ballet Russes's first hybrid production, Rimsky-Korsakov's *Le Coq d'Or* reimagined as an opera-ballet (1914) and propose some ideas as to why Diaghilev sought to keep the influence of archaic French forms a secret.

Investigating the impact of gamelan participation on wellbeing: plans for collaborative research with Good Vibrations

Hannah Gibbs, University of York

This presentation will outline the aims, objectives, and impact of my PhD research at the University of York, researching wellbeing and facilitation of community performance for participants with complex needs. The nationwide organisation Good Vibrations, has been active for almost 20 years, giving disadvantaged members of the community access to music making, and bringing Gamelan workshops into prisons and secure hospitals. There are numerous articles and studies detailing observations of the benefits of these groups and workshops, qualitatively supporting the positive effects of participation, including social cohesion and improved social behaviours, positive emotions, improved mental health and relief from trauma, and improvements in learning and self-perceived ability. However, there is a scarcity of quantitative research which measure these effects empirically. My PhD aims to empirically research participants' experiences in the community groups of Good

Vibrations, through comparisons of self-report ratings on wellbeing and flow state, and physiological measures, from skin conductivity to breathing rates.

In this presentation I will outline one existing framework for psychological wellbeing that is especially applicable to the Gamelan ensemble, which forms the contextual foundation of my research. I will then outline the reasoning behind my methodology, by outlining the supporting literature, and particularly the reasons for physiological measurements being used alongside self-reports. My research will support further use of community Gamelan with a diverse spread of individuals with complex needs, where they would otherwise have restricted access to play music, and limited options for musical participation.

Stay Woke: Conspiracy theory and consciousness in hip-hop music

Alex Gibson, University of Bristol

This paper tracks a history of warnings in African-American expressive culture about the necessity of 'staying woke,' looking especially at how this manifests as a 'paranoid style' (Hofstadter, 1964) in hip-hop music. Whilst 'Golden Era' hip-hop (1986-92) produced fairly direct reflections of popular suspicions - especially the notion of government involvement in the crack and AIDS crises (Turner, 1993) - the late 1990s saw these discursive threads develop into distinct conspiratorial aesthetics, with gangsta rap playing on the idea of gangs and police forces as rival criminal conspiracies, and conscious rap developing a 'conspiracy rap' sub-genre focusing instead on mystical and all-encompassing conspiratorial narratives. Despite these aesthetics apparently falling out of style in the 2000s, a period of intense commercialisation in hip-hop music, conspiratorial ideas would unerringly re-emerge in tracks responding to major social crises, most notably the September 11 attacks and Hurricane Katrina. As such, I argue that conspiracy theory is essential to understanding how hip-hop artists and audiences conceive of the music's political role and function. Finally, I briefly analyse the music of contemporary superstars Kanye West and Kendrick Lamar, focusing on the shift towards interiority, revivalism and nostalgia in their use of conspiracy theory. I use Raymond Williams' notion of a 'structure of feeling' to help explicate the historically shifting meaning of conspiratorial discourses in hip-hop and their relation to notions of social, racial, and political consciousness.

Irish Country Music's Authentic Aesthetics: Social Media as Impression Management

Hannah Gibson, Queen's University Belfast

In the book 'Creating Country Music: Fabricating Authenticity' Richard A. Peterson (1997) outlines how authenticities were constructed in US country music from the 1930s through to the 1990s. One definition of authenticity is that the culture or figure within a culture is believable, but also original. The originality of new aesthetics means the 'authentic' is continually renewed (Peterson, 1997: 220). This renewal and constant negotiating of aesthetics can be considered a form of impression management (Goffman 1959) on a macro scale. Where television programming such as *Keepin' er Country* (BBC Northern Ireland) actively seeks out 'embarrassing' cultural intimacies (Herzfeld, 2016) of the Irish country music scene to show the general public, social media has acted as a tool, both individually and collectively by Irish country artists, to restore impressions among insiders and new fans, in an attempt to give additional impressions. This paper will argue how young Irish country music artists are managing impressions of contemporary Irish country music through social media

engagement, and examine how signifiers of authenticity emerge and transform through this social media presence.

Expressing change: Music and theurgy in early Coptic literary texts

Robert Girling, University of Liverpool

Very little is known about the music of Ancient Egypt. However, the early Christians native to Egypt, the Copts, offer some valuable insights into the last stages of this civilisation. Music is understood by scholars to form a central part of the Coptic ethnoreligious identity, from its prevalence in the liturgy of the modern Coptic Church to the appearance of Greek hymns in Coptic papyri as early as the Third Century (Moftah, Robertson & Roy, 1991). While the music of the early Copts is still relatively inaccessible due to their oral musical tradition, musicological scrutiny has yet to turn its attention to the main resource used by Coptologists: the literary texts.

A comprehensive overview of how the Copts wrote about music may be achieved by compiling and categorising the musical references evidenced in the surviving literary texts from the time. The study has found that, rather than documenting musical practices, the Copts' used musical references as a literary device to indicate or effect change. In this paper, I will be exploring by means of a lexicographical study how the Copts used music to indicate theurgic change, and specifically how vocal and instrumental references represent the active and passive roles in this process.

Pitch, Timbre, and Change in Myanmar Teashops

Anne Greenwood, University of Berkeley

In this paper, I use the soundscape of a Myanmar teashop to put forward the notion of what I term "refractive listening," a type of listening in which sounds' functions, meanings, and associations change as they move between areas with different sonic density. In doing so, this paper adds crucial historical and ethnographic dimensions to the notion of a soundscape in order to push back against universalist notions of hearing/listening and attempt to add nuance to the concept of fidelity. Additionally, this paper makes a methodological intervention by putting efforts to "remap" sound studies in conversation with recent work on timbre, noise, and distortion (Eidsheim 2015; Birenbaum Quintero 2019).

First, this paper presents an analysis of a recorded teashop soundscape that highlights distinctive sounds found in a teashop setting and positions them in relation to the broader soundscape of contemporary urban Myanmar. Here, my analysis foregrounds the elements of pitch and timbre so as to relate these sonic features to local gender norms and these sounds' changed function within the space of the teashop. Next, I compare descriptions of sound in teashops as they are presented in English and Burmese literary works so as to elucidate the ways producing or perceiving sound can be used to mark individuals as "in-the-know" or not. Finally, I draw upon material collected in interviews with members of the Myanmar diaspora in order to present individuals' narratives of change as shaped by the shared listening practices found in teashops in the late 1980s.

The economic circuit of Raï music, from the 1980s to the challenges of the Covid-19 pandemic

Hugo Hadji, SOAS, University of London

Since the late 1970s Raï has been the signature popular music of Algeria, playing a significant role in identity formation both nationally and in the diaspora. The genre became commercially successful for a short time on the world music scene in the 1990s, after which it went back to being primarily produced and consumed in Algeria and the Maghreb region.

Recognising the large gaps of knowledge — the last substantial research dating back to the 1990s — this paper aims first to document the practices as well as the current state of Raï's economic circuit which has undergone important changes since the 1980s. Based on fieldwork in Algeria, this paper will discuss the different entities — studios, distributors, performance sites — that compose the circuit, their interrelations and the social positioning of the actors involved in them.

Subsequently, looking at the reactions, innovations, and methods employed by today's Raï actors concerning the current context of Algeria, the paper will analyse the constant interplay with Algerian institutions, as well as the impact of the Internet on the economic circuit structure and operation. Finally, as for many musical and cultural industries throughout the world, the Covid-19 pandemic has disrupted the economic circuit and production of Raï. The paper will therefore conclude by looking at the immediate impact of the crisis and its potential long-term effects.

Where Spices Love Music, Emotion and Vigour: A Voyage to the Kolkkali Performance of Mappilas of Malabar

Mohamed Haseeb, Mangalore University, India

Mappilas, the Muslim community of the southwest coast of Kerala evolved as a result of the pre and post-Islamic Arab contacts. *Kolkkali* is a group performing art with sticks practiced mainly by the Mappila fisherman community. Among the Mappila art forms, *Kolkkali* belongs to a special category, because *kolkkali* is a mixture of music, movement, physical strength and emotional stability. More resemblance to the martial art *kalarippayattu*. The first part beginning with a Mappila song (*Mappilappattu*) and a simple body movement known as '*marinjadi minkkali*' and ended with an intricate step '*ozichil mutt*'. The pattern of body movements varied in accordance with the rhythm of Mappila songs and oral commands (*vayitari*). Indeed, *kolkkali* was a source of inspiration in the anti-colonial struggle and played a key role in the socialization process of Mappila community. *Kolkkali*, reiterated the self-confidence of the Mappilas and acted as a psychological weapon during the time of Mappila revolt. This is an attempt to understand the tradition and changes that happened in *kolkkali* by analyzing its different steps which are recorded by Arnold Adriaan Bake in 1938. Also made a comparative study about the *kolkkali* performance of 1938 and 2020, by analyzing the socio-economic condition of the Local fisherman community during the past and the present. This paper makes use of a musical lens to explore contemporary political conditions existing in Kerala, just one year before the celebration of the hundredth anniversary of Mappila rebellion 1921.

"The Day It Rained on Our Parade": School Marching Band in the Singapore Story

Boris Hei Yin Wong, The Chinese University of Hong Kong

Since Singapore gained independence from Malaysia in 1965, the formation of brass bands in schools had been considered a "high priority" by the government, with the aim to "engender group discipline, esprit de corps and a sense of national identity." The School Band Movement was

therefore launched in 1966 to also compensate for the lack of marching bands to be deployed in national ceremonies. While the historical overview on the School Band Movement demonstrates the practical level of using the marching band to serve Singapore's social and political needs, this paper argues that there is another level of ideological and metaphorical conceptualization. Sociological studies on Singapore's national identity construction suggest that during the country's early years of independence the rhetoric of survival had been used by the state leaders in their political imperatives. With the understanding of the brass band as a metaphor of power, this paper portrays Singapore's ideology of national identity through a discourse analysis of the state's interpretations on the marching band. I suggest that the brass band was conceptualized as a manifestation of the ideology of survivalism, which was partly yet largely constructed from the event during the National Day Parade in 1968 when the marching band students had to perform in an unexpected heavy rainstorm. The event, with the conceptualization attached to the brass band since then, was constructed as a significant historical episode in the Singapore Story, and in turn inspired interpretations in many cultural forms.

An Ethical Critique of Vaughan Williams's Appropriation of Folk Song

Thomas Heywood, University of Oxford

Treidler noted that the most frequent declaration in twentieth-century musical thought was that the Western classical tradition had reached a 'state of exhaustion' and required 'inspiration from previously untapped resources', yet this conviction had also been prevalent in nineteenth-century England. In *An Introduction to the Study of National Music* (1866), Engel promoted the cliché that 'the English' were an inherently unmusical people, and in 1873 Schmitz cemented this reputation with *Das Land ohne Musik*. RVW and his contemporaries were not the first generation to respond to this stigma, but they were the first to do so by appropriating English folk music. They viewed this as a method of ensuring 'authentic' national traits pervaded their works, and the results continue to be admired by performers, audiences, and critics. There remains, however, the question of whether it was right to assume another culture's music, placing it in alien contexts.

Characterisations of RVW often contain uncritical acclamations of his ethical righteousness, noting he was a strong defender of human rights and believed he had a duty to express the lives of others using his music. However, it may be argued the composer—whether through naivety or conscious intent—was unjust in his dealings with rural working-class communities. In this presentation I suggest he abused his position of power as a highly-educated and widely-recognised figure by appropriating vulnerable peoples' cultural capital and by subsequently commodifying and corrupting it for the benefit of his own community, the urban elite leisure class of the early-twentieth century.

'From syncopated rhythms to robotic riddim: technology and the evolution of dubstep'

Mark Higgins, University of Bristol

Dubstep is a musical movement that emerged in south London in the early 2000s. With its roots in UK garage, it was originally characterised by a syncopated, "skippy" rhythmic vocabulary. Ten years later, after migrating to the US, the sound had mutated into an aggressive, lurching, mechanical musical style known as "riddim". This paper explores dubstep's paradigmatic evolution through the relationship between music creators and their technology. Drawing from the work of Anthony Giddens, as well as the metaphysics of Graham Harman and Timothy Morton, I frame the artist and their audio workstation environment as existing in a "duality of structure", which can be thought of

as a single “dubstep producer-object”. I show how changes in the audio workstation environment result in changes to the object as a whole, which can be observed in the resultant musical output.

I demonstrate this through changes in the musical sensibilities of the London-based artist Loefah as he migrated to a more “sophisticated” DAW platform. I then look at the trajectory of these changes inherited in a later track by the American artist Skrillex. Finally, I use the young, Los Angeles based producer Moonboy as a case study, showing how the paradigm that informs the riddim subgenre is, from a creative angle, entirely dependent on the duality of structure between artist and technology. In this way, I reveal the diffusion of creative agency in today’s electronic dance music and the extent to which music creation epistemologies have become embedded in technology.

Music and Identities in the Piano Works of Karl Goldmark

Tihamér Hlavacsek, Royal College of Music

The Hungarian-born composer, Karl Goldmark (1830-1915) was an esteemed figure in 19th-century Viennese cultural life alongside Brahms and the critic Eduard Hanslick. Contemporary scholars recognized Goldmark’s talent and referred to him as ‘the greatest living music-drama composer since Wagner’s death.’ He was celebrated as ‘the most famous Hungarian-born composer after Liszt’ by Hungarians. Both Austria and Hungary claimed him as their ‘great son’ after his death. Goldmark’s opera *Die Königin von Saba* earned him international fame and was performed in main opera houses across Europe and America. However, whilst Goldmark’s most popular works remained in the repertoire, his considerable piano oeuvre, comprising more than 50 pieces, was almost completely forgotten. Since 2005 I have been researching Goldmark’s music extensively and recorded his complete piano works for Hungaroton Classic as a ‘world premiere’ set. Goldmark self-identified as a ‘German’ composer, however, while his musical experience rooted deeply in Germanic tradition, impact of his Jewish and Hungarian identities are indeed present in some of his music.

In this paper, I will focus on selected musical excerpts from Goldmark’s piano pieces, demonstrating different stylistic features and interpretative challenges, and critique the idea of assigning a composer like Goldmark, to a certain ethnic or national category (Austrian/Hungarian/Jewish). I will argue that his music can be better described as multifaceted, drawing on aspects of both Austro-German, Hungarian and Oriental-Jewish musical styles.

Mind the Gap: Reflecting and Reimagining Transnational Chinese Identity through Composition

Alex Ho, Royal College of Music

“Where are you from?”

“London.”

“But where are you really from?”

Fuelled more often than not by curiosity, this brief yet all-too familiar exchange appears to characterise the ambiguity of transnational identity. It evokes Stuart Hall’s assertion that diasporic experience is defined “not by essence or purity, but...by a conception of ‘identity’ which lives with and through, not despite, difference; by hybridity” (1990). Indeed, this idea of hybridity is a hallmark of postcolonial theory that seeks to examine contemporary society not only as one shaped by transcultural networks and processes, but also as one shaped by the West’s colonial past that

continues to manifest in structural and verbal racism experienced by British-Chinese communities in the UK today (Bhabha, 1996, Chow 2010).

My research thus explores this understanding of transnational Chinese identity through composition. In particular, I investigate the ways in which identity can at once stimulate the writing of new music whilst simultaneously be reshaped by this creative process. Taking an autoethnographic approach, I examine my own experiences and perceptions as a British-born Chinese with parents from Hong Kong in order to reflect on larger cultural, social, and political contexts. For this conference, I propose to present a piece for vocal trio, *...chinese whispers...*, to shed further light on the fluid relationship between my cultural identity and music, demonstrating both the vitality of cross-cultural spaces as well as the need to address the UK's problematic past and present.

“Deep Inside, We’re All Just PYNK”: Theorising Brown Jouissance in the Performances of Labelle and Janelle Monáe

Lilian Holland, University of Bristol

This paper theorises black female sensuality in the performances of Labelle and Janelle Monáe as explorations of brown jouissance. The term brown jouissance, coined by Amber Jamilla Musser in 2018, reconstitutes jouissance from its basis within Kantian non-social subjectivity in order to be applicable to Black bodies, embracing an understanding of the self as existing a Thing, Other, and object. The excess of jouissance is there expanded to encompass excesses of fleshiness, bodiliness, and pain, in order to accompany the history of pornotroping and dehumanisation of Black people. Through an exploration of the ways in which the 1970s funk trio Labelle and contemporary musician Janelle Monáe explore their bodiliness, sexuality, and excess in their musical performances, I show how these artists exploit their historic Otherness and engage in the revolutionary act of expressing themselves as openly sexual Black women.

Negotiations and Representations: An Ancient Mexican Musical Instrument Collection in a “Glocal” Museum

Christina Homer, Bangor University

In a small, rarely frequented room at Bangor University lives a collection of ancient west Mexican musical artefacts. My doctoral research focussed on situating this collection: exploring its current residence and its potential futures. In this paper, I discuss the aspect of my work which took place in collaboration with Bangor's local museum, which involved creating an exhibit of some of the artefacts. The museum caters for its county, Gwynedd, largely displaying its local cultural, social and industrial heritage. The collection of Mexican artefacts appears incongruous, but my research began to unpick the idea of a local museum, leading to the idea of a ‘glocal’ museum (after Robertson) – a meshwork of local and global identities.

This paper presents research drawn from my experience of curating the exhibition, as well as a series of discussions with museum visitors about their perceptions of the museum and the place of the displays within. Using Geertz's explanation of ‘ethnographic analogy’, I describe how the process of creating a museum display compares with writing ethnography. I will conclude by presenting the ethical issues surrounding the display of these instruments: the representation of their cultures of origin in the historic sense and of Indigenous people today; the role of the collector in the definition of the artefacts; and how the musicality of the instruments can be displayed in a museum case.

Locating Taoism in the European Avant-Garde: Isang Yun's *Images* (1968)

Ju-Lee Hong, University of Glasgow

The music of the Korean-born German composer Isang Yun (1917-1995) is an example of musical diplomacy and cultural hybridisation, situating East Asia in the European avant-garde.

Commissioned by Mills College in Oakland, California to support Yun's early release from wrongful imprisonment, *Images* (1968) for flute, oboe, violin and cello is one of the three pieces that Yun wrote while he was imprisoned in Seoul on an espionage charge. Written using serialism, and inspired by the Taoist symbolism represented in the Four Guardian Fresco of the Great Tomb of Kangsŏ, *Images* is a fitting example of the investigation into musical diplomacy between the Western avant-garde and East Asian philosophy. His sketch reveals the use of hexachordal complementation, indicating how his characteristic style was acquired from the Schoenbergian lineage. Further analysis reveals integral serialism in duration and dynamics. Techniques developed from an explicitly Korean tradition, such as Haupttöne and heterophonic texture, as well as the similarity with the ornamentation of Korean traditional instruments, are revealed through paradigmatic analysis.

A Prismatic Model of Orbital Tonality with Cases from Bruckner's Sixth Symphony

Ruixue Hu, Durham University

A major component of the study of sonata forms, harmonic analysis is the prerequisite to an effective interpretation of formal structures. Known for their intricate harmonies, Bruckner's mature symphonies often stand as an obstacle to theorists, since its thematic areas are often not established through traditional means (e.g., diatonic relationships, Perfect Authentic Cadences in particular). In a recent pursuit to tackle this problem, Julian Horton (*Music Analysis*, 2018) proposed the concept of "orbital tonality" based mainly on neo-Riemannian theory. Horton understands the harmonies in the Finale of Bruckner's Seventh Symphony as revolving around three orbit centres that equally divide the tonal spectrum into overlapping orbits, in which the foreground harmonies are connected through neo-Riemannian transformations.

While Horton's article focuses on Bruckner's Seventh, the theoretical foundation of orbital tonality is indeed Bruckner's Sixth Symphony in A major, for which I propose a triangular prism to explain Bruckner's novel way of establishing his thematic areas. My cases are the first theme in the first movement and the second theme in the Finale; what I will demonstrate in the first example is that the harmonies revolve around the A-orbit to establish a sonata-first-theme without traditional means such as the PAC. For the other example, the harmonies in the phrases neatly fit into two orbits. I advocate that the prismatic model is at once an abstract representation of the orbital system and an effective analytical tool.

Harmony of the Spheres of Ancient Greece and Early China: A Comparison on Selected Texts

Patrick Huang, Western University (Canada)

Ancient Greece and China are two shining civilisations with great achievement in musical theory and its possible relation to cosmology. The earliest survived source in Ancient Greece was written by Nicomachus, which associated seven musical pitches within two conjoint tetrachords to seven deities and heavenly objects. The Chinese counterpart, interestingly, was compiled Liu An around a similar historical period. Liu's theory, however, emphasised on the five basic pitches in traditional Chinese pentatonic scale, and related them to five ancient sages, five planets, as well as five basic

elements, and five directions etc. in Chinese thinking to structure a larger system. Both Nicomachus and Liu were highly influential and being widely accepted and developed by later theorists. However, both systems are more or less far-fetched regarding the specific correlations between musical astronomical 'orders', and therefore have to be modified or interpreted accordingly. Therefore, in my presentation, I will briefly compare those two systems, in order to delve into these following questions:

- What are the main similarities and differences between Nicomachus and Liu An's thinking on harmonic intervals, and what causes such distinctions?
- What were the social contexts of the development of such correlation between music and astronomy, and how those theories were accepted by later scholars within such context?
- When such general theory does not fit the observed data, how did their successors explain such discrepancies?

Soundtracking the City Break: Library Music in Travel Television

Toby Huelin, University of Leeds

Library music can be understood as music that is neither written for a specific media production, nor that has a "life" prior to its audiovisual use. This type of music occupies a liminal space in the media industries, extensively used in television yet rarely credited on-screen or examined in academia. As one way of opening up the discourse surrounding library music, this paper will explore its use(s) in British travel television programming.

There has been a recent reappraisal of travel television as a hybrid subgenre of lifestyle and documentary television (e.g. Bakøy, 2017; Waade, 2009), although the role of music has been effectively ignored. An analysis of library cues, as the dominant type of music used in this genre, can illuminate notions of place, identity and cultural value. This is particularly true when the same tracks are used in different programmes and musical meaning can coalesce across different televisual contexts. There are also examples of explicit references to library music within the narrative of travel television programming (e.g. Channel 4's *Travel Man*), which challenge the commonly held assumption of library music as something 'unheard' (Gorbman, 1987) or 'inconspicuous' (Wierzbicki, 2013).

Drawing together a close reading of televisual texts with practitioner perspectives, this study argues for a reappraisal of library music as a fundamental part of television culture. The paper also has broader implications for music in screen media, particularly concerning notions of musical meaning, intertextuality and narrative in the under-explored area of music in factual television programming.

The Missing Herring Gutters in Gaelic Song Scholarship

Meg Hyland, University of Edinburgh

The study of Gaelic work song has traditionally focused only on agricultural and domestic labour. This pattern was established by the early ethnographers Alexander Carmichael and Francis Tolmie. Their works on Gaelic song, the initial volumes of *Carmina Gadelica* and *One Hundred and Five Songs of Occupation from the Western Isles of Scotland*, were published in the early years of the twentieth century, but their fieldwork was conducted in the 1860s and 1870s. This period also saw the rise of the commercial fishing industry in the Hebrides. Thousands of young Hebridean women began leaving the islands for seasonal work as herring gutters and packers. Because this industry was so

new to the islands, it did not feature at all in Carmichael and Tolmie's work. However, recordings of Gaelic work song composed and sung by herring gutters exist in the ethnographic archives of the School of Scottish Studies and Canna House. My research in these collections demonstrates that gutters developed a distinct genre of Gaelic work song, drawing on both work and dance song traditions. My paper will address the evidence for this practice as well as the reasons why Gaelic song scholars have overlooked its existence. The talk will emphasize the importance of oral history archives in challenging received scholarship about song traditions.

Cosmopolis of language performances: circulation of sufi texts and sounds across the Indian ocean

Ihsanul Ihtisam, Jawaharlal Nehru University (New Delhi)

This paper is concerned with the circulation of Sufi texts and sounds across the littoral worlds of the Indian Ocean. Specifically saying, it identifies the genres of 'Language performances' in the Sufi Islamic ritual economy, from the early sixteenth to nineteenth centuries among the Muslim community of the Malabar and Coromandel Coasts (the latter was popularly known in the medieval times as 'Ma'bar'). The development of Islamic mysticism (Sufism) on the Malabar and Ma'bar Coasts can be traced from the earlier part of the broader nexus of Sufism in pre-modern Islam. The lived Islam in Malabar and Ma'bar is inseparable from its Sufi influences and allied ritual performatives: Muslims there enunciated their everyday encounters through songs which were ritualized and sanctified for their collective and individual recitals at public and domestic spaces. To the periphery of core ritual contexts (*ṣalāh*, *tilāwah*, *ad'iyya*, etc.), practicing Sufi liturgies (*ḥaḍrāt*, *ḍikr* or *Samā'*), Muslims of Malabar and Ma'bar extended some locally or globally evolved Islamic genres of language performances such as *mālās*, *mawlūds* and *rātibs* —form the broader limits of this study. The prime focus will be on the cult of Šaiḥ Muḥyuddīn 'Abd al-Qādir al-Ġīlāni (as spiritual savior of land and sea) in the sixteenth to nineteenth centuries' Indian Ocean, historicizing the trans-creations of his life into texts and sounds of language performances with a special reference to Malabar and Ma'bar, along with its 'circulatory regime' to wider South and Southeast Asia.

Guillaume Tell in London: Hofer's Female Army

Asli Kaymak, University of Bristol

One year after its Paris premiere in 1829, Rossini's grand opera *Guillaume Tell* was staged in London. Reimagined as the revolutionary tale of *Hofer, the Tell of the Tyrol*, this production incorporated radical alterations to the plot, number of acts and structure of ensembles. My paper sheds light on contemporary perceptions of gender power relations by focusing on the character of Josephine, who was added to the libretto by James Robinson Planché. The real-life Josephine Negretti, a comrade in arms of the revolutionary leader Andreas Hofer during the Tyrol Siege in 1807, was memorialised on the Drury Lane stage by Lucia Elizabeth Vestris. Vestris turned Josephine from a woman warrior and little-known historical figure into a sexually titillating, crossdressing heroine. While Negretti was to receive public affirmation as a woman warrior a century after the Tyrolean Rebellion (in part because of her ethnic and class identity), in 1830 Vestris' sexualised performance received minutes of applause and the only encore of the premiere. I will examine Vestris' interpretation and reception through contemporary gender theories and in relation to historical women warriors of Tyrol and England in order to reveal perceptions and experiences of femininity on the eve of the Social Reform Act of 1832. Josephine's rebirth through Vestris' performance on the London stage can illuminate our understanding of socio-psychological gender power relationships in early nineteenth-century London.

The Primacy of Prime: Rachmaninoff's *All-Night Vigil* and the Theology of the First Hour

Zen Kuriyama, Brandeis University

Sergei Rachmaninoff's *All-Night Vigil* was composed for the idiosyncratic and oft not done "all-night rite" of the Eastern Orthodox liturgy. The service—part of the canonical hours—consists of Vespers, Matins, and Prime, also known as "the First Hour." A frequently enraging misnomer to Rachmaninoff's op. 37 is simply referring to it as "Rachmaninoff's Vespers."⁴ This gross simplification of the all-night vigil to only its first canonical section is not only factually inaccurate, but it also discounts the rich theology present in the First Hour and in Rachmaninoff's musical treatment of the text from the office. Since the early days of Christianity, monastic communities and early developments in liturgical theology held a primacy for the first hour of daylight in the Divine Office. The abatement of a night relenting to the morning was a daily and visible reminder of John 1:5: "the Light shines in the darkness, and the darkness has not overcome it." Despite Rachmaninoff's somewhat unorthodox adoption of Russian Orthodox Christianity (that is, the lack thereof), this paper presents that his treatment of this ancient liturgical service was more adept than mere musical aesthetic. The following study argues that Rachmaninoff's extremely sensitive and affective handling of the all-night vigil service is in line with Eastern Orthodox theology of the aforementioned canonical hours, culminating in a musico-theological summa on the final movement of the work, when praise is given to the Theotokos, the Mother of God, who gave birth to the Living Light.⁵

"I decided to stay here because of music": sensing sonically a (possible) new home

Chrysi Kyratsou, Queen's University Belfast

In this paper I discuss how music discourses inform senses of familiarity with the host society and inform decisions of belonging among refugees in Greece. These senses are particularly facilitated by the recognition of common patterns developed across space and time other from the moment of physical encounter of a refugee with what constitutes "host society".

In public discourses refugees are mostly depicted as culturally non-belonging to the society where they apply for asylum, and therefore as an aberration of what is regarded as constituting cultural normality of a nation-state (see Stolcke 1995). Such representations are further encouraged by the implemented policies that contribute to the marginalization of refugees.

However, this static, bounded reality implied by such perceptions, contradicts with the "space continuum" shaped by humans on the move (see Gupta and Ferguson 2002). My interlocutors, while embodying the "space continuum", have also bodily experienced exclusions, and they are still working their way into host society. Yet, their narratives around their belongings counterpoint the borders that have marked them, focusing on what is shared across space, throughout time. How does music facilitate senses of belongings surpassing lived multiple exclusions? How does music orient us to alternative perceptions of a bounded reality?

⁴ For instance, it is referred to as "Vespers" in *Sergei Rachmaninoff, A Lifetime in Music* by Sergei Bertensson and Jay Leyda (New York: New York University Press, 1956), still considered the authoritative biography on the composer.

⁵ Taken from St Hildegard of Bingen, who often referred to God/the Son of God/the Holy Spirit in her mystic visions as the "Living Light." This reference is made with the knowledge that Hildegard's Mariology was strong and profound.

Based on interviews with refugees, the paper shows how they construct narratives of belonging incorporating physical and musical movement. Furthermore, through an examination of refugees' musical practice/consumption, I argue that music serves as a canvas where movement can be traced and shape a perspective of potential coexistence.

"An anxiousness to appear original" – The Early Critical Reception of Rossini in Spain (1818-1819)

Riccardo La Spina, Universidad de la Rioja

The introduction of Rossini's operas in Spain seized public imagination and stimulated critical thought towards an unprecedented paradigm shift. Though painfully slow, initial reception induced fascination with the new music-theatrical style and the inevitable struggle to comprehend it. Theretofore, little critical or aesthetic reflection graced the press, confined mainly to oral expression in *tertulias* (salons), and café circles. Coinciding with the *sexenio absolutista* (1814-20, preceding Madrid's first Rossini performances by resident Italian companies), dispatches signed *El Melomano* exerted early influence on how indigenous audiences perceived the composer's works and their own affinity to them. This manifests itself in articles dating between 1818 and 1819, constituting the earliest Spanish criticism of the new phenomenon, including the rare first-time operatic review, of *Il Turco in Italia*. Predicated on long experience and intimate knowledge of Madrid's canon, it illustrates the (critic's inner-) conflict in comparatively assessing Rossinian composition and aesthetics. Moreover, Rossini's personal, artistic and musical character are engaged, challenging an inexperienced national readership, and offering nuanced alternative perspectives to stimulate – and possibly confound – public taste-formation. Drawing on undocumented material which has eluded previous scholarly analysis, our inquiry considers *El Melomano* as a flashpoint of Spain's intellectual perception of Rossini. Historical and periodical sources contextualize the initial newsprint substantiation of Rossini's early allure and popularity, and the mechanics of its irrevocable hold on the theatrical public, as harbinger of society's inevitable transition away from Bourbon Spain's *ancien régime* stigma.

"The Harmony of United Parts": Robert Bremner's mission to improve Scottish Psalmody in late eighteenth-century London

Mary-Jannet Leith, University of Southampton

This paper will explore the activities of the Scottish music publisher Robert Bremner (1713-1789) after his move to London in 1762. Academic attention to date has mainly focused on Bremner's successful musical businesses in Edinburgh and London, but beyond this, his activities remain somewhat shadowy, particularly after his departure from Scotland. However, unlike his Scottish colleague and fellow publisher James Oswald, Bremner retained close links with Scotland after his move, and, on arrival in London, immediately situated himself within its well-established Scottish diaspora community. Recent research by diaspora scholars has positioned this community around the Strand, and notably Bremner became a member of a nearby Scottish dissenting congregation upon his arrival in London – Crown Court Church. This paper will explore Bremner's activities in London until his death in 1789, and in particular will highlight the continuation of his mission to improve the Scottish psalmody, and his drive to educate the ordinary worshipper in enough musical theory to sing confidently in four-part harmony. Alongside Bremner's 1772 London publication, "Church Harmony" (dedicated to a second Scottish London-based congregation), this paper will analysis records from the archives of Crown Court Church of Scotland, which provide an important context for Bremner's efforts to improve congregational singing in the absence of instrumental

accompaniment in Scottish London churches. This presentation forms part of my wider doctoral research, which combines a historical analysis of the dynamic migration of Scottish musical identity with a focus on the role of Scottish musicians in the creative context of eighteenth century London.

'Composing Liminality'

Kevin Leomo, University of Glasgow

This paper will examine recent developments of my compositional practice in relation to the concept of liminality and how it has influenced my practice research and conceptual approach to composition. Limen, or liminal points, are at the sensory threshold of physiological or psychological response; at the boundary of perception. The aesthetic concept of liminality, of in-betweenness, has become central to my work. I will discuss recent compositions which engage with areas of threshold or transition between two states, with key areas being soundsilence,

fragility-stability, and stasis-movement. My use of negative space and post-Cageian approach to silence has been influenced by composers of the Wandelweiser collective, such as Antoine Beuger and Eva-Maria Houben. I am also interested in exploring fragility as an aesthetic concept, from employing unstable performance techniques such as multiphonics at very quiet dynamic levels, to utilising sounds at the edge of perception. My works also employ sustained tones with very gradual timbral movement, influenced by the acoustic works of Eliane Radigue, although on a smaller temporal scale. I will discuss how both working closely with performers and the refinement of my notational practice has contributed to the realisation of a liminal aesthetic. By exploring liminality in my work, I intend to challenge modes of listening and the perceptions of listeners, both performers and audience.

Acoustics Analysis of 19th Century Violin Vibrato - Based on German Violinists Ferdinand David and Louis Spohr

Can Li, City, University of London

Various violin vibrato playing methods were invented before the 19th century, such as pressure vibrato, two-finger vibrato, bow vibrato, wrist vibrato, arm vibrato, bow vibrato combines with hand vibrato, and with pressure vibrato. However, it has not yet been clearly why most 19th century violinists prefer the use of wrist vibrato. This paper, based on study of the approaches to vibrato from the 19th century German violinists Ferdinand David and Louis Spohr, aims to explain this phenomenon by investigating the frequency spectrum of the pitch undulation of these vibrato methods mentioned above. This experiment, starts with the acoustic documents of these vibrato methods that record in the same performance and setting conditions, demonstrates that the vibrating effect produced by wrist vibrato is the most significant of all vibrato playing methods, which is the primary reason that most musicians tend to use it. Furthermore, I also argue that the vibrating effect of wrist vibrato is associated with the use of early violin supports, specifically chin rests and shoulder pads. Based on the same experimental principle and David and Spohr's violin supports, I argue that a violinist who plays with wrist vibrato while using a shoulder pad generates a more significant and practical vibrato effect than a player who uses a chin rest.

“Classifying Operations”: Constructing and manufacturing identities in country music

Christina Lynn, Dundalk Institute of Technology

Identity is a term which has been theorized by academics in many field including social, cultural and anthropological fields, since the early twentieth century. The construction of one’s identity within a music genre has further been theorized by musicologists and ethnomusicologists world-wide. In this presentation I will present a comparison between Gretchen Wilson, American country music singer, and Mags Carthy, Irish country music singer. This comparison will showcase how both women have utilized ‘Bourdieu’s scenario whereby the “object” of sociology’s classifications produces her own “classifying operations” and articulates a polemical view of the other class’ (Hubbs 2014, p.118). This presentation will take into consideration the identity markers of both female artists and how they have utilized both these identities to create a space for themselves as unique country music artists. I will also detail how other female artists in the Irish context reject these specific identity markers, in place of contemporary, popular culture, female identity markers. This specific presentation will also utilize elements of identity construction (Hall, Grossenberg, Butler) and embodiment of stage performance (Auslander). This presentation is part of a larger PhD project that focuses on women in Irish country music. This presentation is constructed from a chapter on identity, image and the contemporary female scene of Irish country music.

Claudio Santoro, Música viva, and the Emergence of German Modernism in Brazilian Music

Pablo Victor Marquine da Fonseca, University of Florida

In 1941, Claudio Santoro (1919-1989) joined *Música Viva* (1939-1952), a group of composers led by the German composer Hans-Joachim Koellreutter, who, following a model from the Second Viennese School, found a school of modern music in Brazil. Within the group’s output, Santoro’s *Sonata 1942* for piano was most influential, as it established the twelve-tone method into a viable musical language (cf. Kater and Bèhague). The activities of the *Música Viva* resulted in a ferocious response from critics, the press, and the nationalist composers. Advocating for the continuation of a national style, the Brazilian composer Camargo Guarnieri responded to the group in his seminal *Open Letters* (1941, 1950), where he questioned the aesthetics of modernity as antithetical to the affirmation of Brazilian musical identity.

In this paper, I argue that, as the German musical modernism becomes a source of Brazilian avant-garde, Santoro’s paves way for dodecaphonic-serialism, one who eventually contributed to the Brazilian musical identity. I examine how Santoro’s *Sonata 1942* is a unique musical work that embodies the modern style advocated by *Música Viva*. Supplemented by his unpublished autobiographical interview, correspondences, and the music manuscript, Santoro’s twelve-tone approach in the *Sonata 1942* was fulfilled with a “lack of orthodoxy systematization”—a feature often criticized in the literature. However, Santoro’s use of dodecaphonism is systematic. Fulfilled with a conscious level of serialism, the composer approached a direct connection with form, rhetoric, and musical expression, which exemplifies the genesis and the aesthetics of the avant-garde in the Brazilian modernism.

Erzulie O!: The compositional techniques associated with the worship of the deity, Erzulie, in Haitian Vodou

Phyllida Martignetti, University of Cambridge

The historical and cultural tapestry of the oldest independent nation of the Caribbean is one that weaves together not only poverty, enslavement, and colonialism but also powerful and distinct musical, spiritual, philosophical and political elements. Vodou is a polytheistic religion which assimilates sacrificial and ritualistic worship with an underlying musical tradition. With an estimated 90% of Haitians practising Vodou, albeit within a spectrum of orthodoxies, the religion has, and continues to have, a transcendental influence on all areas of Haitian identity. Due to the wildly differing practices between the West and its predominantly monotheistic religions, and the ancient, spirit driven Caribbean religion, Vodou has for many years provided inspiration and intrigue to Western artists of all mediums. The mainstream narrative of Haiti and its religious beliefs is presented to the West as that of superstitious, primitive devil worshippers who practise human and animal sacrifice and black magic. The reality, as with all things for which there exists a caricature, is much deeper and more complex and these depictions do the religion and its followers a great injustice. The ethnomusicological study surrounding this area is scarce at present and is dominated by first hand transcriptions of traditional folk songs in their original Creole with English translations. This paper seeks to contribute to the field literature by presenting an examination of the role that music plays in the ritualistic practices of Vodou, with specific reference to the compositional techniques associated with worship of the spirit Erzulie.

“Maldita Corona”: the political aesthetics of migration in Haitian migrants’ (musical) responses to the Covid-19 pandemic in Brazil

Caetano Maschio Santos, University of Oxford

The impacts of the Covid-19 pandemic started in early 2020 cut through all aspects of human life, from the most private and intimate dimensions to the wider spheres of social life, be they local or global. Among these, the need for social distancing measures brought renewed intensity to the exploration of old and new forms of virtual musicking (Small 1998), and negatively impacted the livelihood of most musicians worldwide. Investigation into these effects, however, evidenced how pandemics “run along the fault lines of economic and social structures” (Farmer 2006), and how the (in)action of governments produced different pandemic variants worldwide. In this paper I discuss how Covid-19 impacted the lives of Haitian artists in Brazil, and how their agency in responding to its challenges frequently manifested itself in the intertwined form of music and sociopolitical activism. Drawing on Western accounts of African Diasporic culture that rely on metaphors of contagion and infection related to migrational and cultural flows (Browning 1998), I will analyse the intersections of their musical production and positionality in Brazilian society as black labour migrants with longstanding patterns of racial and class hierarchies that characterize Brazil. Through this exercise, I aim to highlight the importance of the “political aesthetics of migration” (Bohlman, 2011) from recent South-South black migration to Brazil in a moment that the country witnesses the rise and consolidation of a conservative, nationalist and authoritarian populist government.

‘Little Girl Blue’? The Mediation of Janis Joplin’s Posthumous Career

Alice Masterson, University of York

Female musicians who die from the excesses of rock and roll do not receive the same level of hero worship as their male counterparts. But if we do not idolise female musicians in the same way after their death, then how do we remember them? Where figures such as Jimi Hendrix (1942 – 1970) and Jim Morrison (1943 – 1971) become secular deities in death, women such as Janis Joplin (1943 – 1970), who meet similar fates, become moral lessons. Taking Joplin as a case study, this paper explores the narratives formed around her career before and after her death. Using newspaper archives to explore coverage of significant events in Joplin’s career as well as biographies and documentaries, an overall arc can be traced which demonstrates the changing reception of her music and career across time. Particularly important to this is the ‘little girl blue’ narrative weaved around Joplin’s life. Discussions of the traumas Joplin faced during her lifetime posit her as a victim of bullying, unhappiness, and crippling insecurity. There is undoubtedly truth in this, yet the oversimplistic reframing of her hedonistic attitude, appetite for sex, alcohol, and drugs, and impressive, raw vocals merely as the actions of a troubled soul is a reductive account of a complex situation: it removes Joplin’s agency. I argue that by removing her agency in this way, the narratives formed around Joplin provide a way of retrospectively controlling the story of a ‘deviant’ woman.

Presentation Title: Tangomania in Paris (1911-1914) and the consolidation of tango as a national symbol of Argentina

Stephen Meyer, Royal College of Music

From 1911 until 1914, tango music and dance enjoyed a *succès de scandale* in Paris, establishing itself as high society’s favorite pastime and becoming a veritable obsession, known as “tangomania”. Tango’s sudden acclaim surprised the sizeable Argentine community in Paris, for many of whom the tango was not socially respectable, associated instead with the lower class residents of Buenos Aires. Nonetheless, tango emerged as Argentina’s most famous cultural export during these years, leading many Argentines at home and abroad to adopt the tango as part of their cultural self-understanding.

In this paper, I will draw upon French and Argentine newspaper articles (1911-1914) to document how tango attained popularity in Paris, paying particular attention to the reactions of the Eurocentric Argentine elite, who were keen to emulate Parisian culture. While tango scholars such as Hugo Lamas and Enrique Binda⁶ have argued that other factors such as the emergence of the music publishing and recording industries were vital to tango’s increasing social acceptance within Argentina, I will show, in contrast, the profound impact of Parisian “tangomania” on changing attitudes among the Argentine elite, and how this led to the consolidation of tango as a national symbol in the years following the Argentine centennial (1910), a time when Argentina was searching for its *ser nacional*, or national identity, in the face of mass immigration and rising nationalism.

Performing Seduction Mozart’s Cherubino as a *Cicisbeo*

Sarah Miller, University of California, Davis

The interplay between the character Cherubino and his en *travesti* interpreter results in a sexually-charged ambivalence that continues to puzzle, fascinate, and inspire scholars and performers alike.

⁶ Lamas, Hugo and Enrique Binda (2019) *El tango en la sociedad porteña, 1880-1920*. Córdoba: Editorial ABRAZOS.

Focusing on the pageboy's sexually-charged body, Heather Hadlock poignantly asks, "why *do* women love Cherubino? And why do they find him most irresistible when he is disguised as a girl...?" That question, while crucial, does not sufficiently explore the evolution of courting rituals that blossomed with the emergence of the revolutionary bourgeoisie.

In this contribution I propose, for the first time, that Cherubino the character performs the role of a *cicisbeo* or *cavalier servente*, the effeminate, gallant pursuer of a married noble lady, by both following and breaking the courtly code of conduct codified by Medieval chivalry love poets, specifically Dante and Petrarch. Using Giuseppe Parini's *Il giorno* and Carlo Goldoni's and Mozart's *La finta giardiniera* as contemporaneous accounts of *cicisbeism*, I examine how Cherubino performs *cavalier servente* behavior. Allowing the practice of *cicisbeism* to inform performance invites the singer to negotiate a complex, two-layered characterization of Cherubino: she both performs masculinity and performative seduction typical of the *cicisbeo*. Further, interpreting Cherubino as a *cicisbeo* sheds light on Enlightenment culture and highlights the metatheatricality imbedded in the role of Cherubino, a reflection itself on the theatricality of the Ancient Régime, which allowed for the expression of a counterculture in the simple gesture of breaking the rules.

"You know too damn much": music theory knowledge as a para-musical component in the construction of identities

John Moore, University of Liverpool

Music theory is a rarefied discipline; of this there can be little dispute. However, given music's ubiquitous place in society and culture, the tendency in mass media towards the obfuscation of musical knowledge, as opposed to any kind of candid explanation, is somewhat striking. O'Hara (2018) suggests that public-facing discourses concerning music theory in the age of the internet, present music theory both as a scientifically rigorous and unified body of research; and a proverbial fount of arcane wisdom, available only to the select few who are able to pierce its abstruse and mysterious veil. While this certainly seems to hold true in the modern "regime of the think-piece", we must question the origin of this new epistemology of music theory and why this portrayal seems to be so pervasive in popular culture. By examining a range of audio-visual media, primarily focussing on television, this paper examines the various ways in which music theory, and the *techné* of music, is portrayed to the general public. Building upon the work of Greene (2002) I will examine how "ideologies of authenticity" fuel particular attitudes towards—and presentations of—technical knowledge of musical processes. In addition to this, I will discuss the extent to which music theoretical knowledge features as a component in the para-musical makeup of certain genres and styles; and, by extension, how this contributes to the construction of identities for both artists and fans in musical subcultures.

'You have to feel it': Sound systems, affect, and theories of sub-bass experience

Ivan Mouraviev, University of Bristol

This primarily conceptual paper tackles how the experience of intense sub-bass frequencies at live sound system events, arguably the heart of 'bass culture' and related electronic dance music practices, can be understood and theorised. The paper works through the intellectual terrain of affect theory in music and sound studies, taking stock of both emic ('insider') and etic ('outsider', academic) perspectives of sonic experience and using the genres of dub-reggae and dubstep as short case studies. In doing so, I discuss the implications of the 'affective turn' in music studies since the

mid-1990s and introduce major concepts such as vibrational ontology and sonic dominance, theorised by scholars Steve Goodman (2009) and Julian Henriques (2011), respectively. I argue that affect in the context of live sound system events is best understood as neither strictly autonomous (biological) or social (culturally-mediated) but somewhere in between, intersecting both ‘the signifying and the sublime’ (Thompson and Biddle 2013). Furthermore, I leverage Henriques’s conception of sonic dominance as a kind of ‘power-with, rather than power-over’ the body to suggest that bass culture is a primarily *immersive* phenomenon, significant because of its capacity to facilitate new subjective experience and blur binary oppositions such as mind/body and autonomous/social. The paper ultimately responds to recent scholarly efforts towards developing a ‘musicology of bass culture’ (Fink 2019) and ‘ethnomusicology of affect’ (Garcia 2020), and concludes by reflecting on the political stakes of sonic affective experience, in light of the radical reconfiguration of live music economies around the world during the coronavirus pandemic.

Congregations and Pilgrimages: Transforming Atmosphere between Performance and Installation

Peter Nagle, Trinity Laban Conservatoire of Music and Dance

This presentation will consider the genesis and aesthetics of two recent works: *The Fade In Time*, presented at the New Lights festival in June 2019, and *The Congregation Between the Induction of My Divine Impulse is Exulted*, presented in October 2019 by TL Contemporary Music Group. These works aim to achieve a transformational atmosphere between allographic and autographic modes of sound encounter, and in doing so to bring to consciousness and critical consideration the atmospheres of performance and installation art and the contexts of their presentation, and to challenge and blur the boundaries between them. Following from *The Fade In Time*, *Congregation* further questions the nature of work identity both in a diffused and fragmented structure and in its use of material from a work by Soosan Lolavar to highlight ambiguities not only in the context of presentation but the coherent existence of the work itself.

I contextualise these works in the light of Gernot Böhme’s concept of atmospheres, phenomenological approaches to sound reception, and also the conceptual aesthetic embodied in Seth Kim-Cohen’s “non-cochlear sound art”. I consider the role of drone textures in this ontological ambiguity and post that such compositional approaches represent a blurring of the distinction between allographic and autographic work, revealing not simply a distinct third state of identity but a spectrum of possibility through which phenomenological experience may feed to a conceptual reflection and reconsideration of the aesthetic structures in which we encounter sound.

The Sequence of the Middle Movements in the Second Symphony of Gustav Mahler

Maho Naito, University of Bonn

In the new critical edition of Gustav Mahler’s Second Symphony, the sequence of the inner movements of the work are Andante followed by the Scherzo. Yet, it has become widely acknowledged that the order of middle movements in this symphony was different in Mahler’s own autographical score to the structure which we abide by today. Earlier studies, including the critical edition from Stark-Voit and Kaplan, have briefly explored this issue, specifically concerning tonality and atmosphere based on Mahler’s correspondences, however there has not yet been an in-depth examination or reconsideration of this problem in the contemporary literature.

In this study, I present a detailed and much-needed rethinking of the middle movements of Mahler’s Second Symphony by examining them through the field of Sketch Studies. I will provide a

detailed analysis of the autographical drafts, fair copies of score, orchestral parts and copyist's manuscripts with Mahler's handwritten annotations to demonstrate each stage of the compositional process, from when the first movement was composed as 'Todtenfeier' (1888) to the time that the second copyist's manuscript was made (1895) which resulted in the ordering of movements that we experience today. Specifically, I focus on Mahler's orchestration (particularly his use of percussion) to help demonstrate his strategy of the movements' order. By examining the revisions that occurred and the change of the sequence of movements from this philological point of view, I intend to offer a new perspective on Mahler's compositional strategy and provide an alternative interpretation to this popular work.

Musical Ones and Zeros: Examining Genre's Role within Music Streaming Platforms

Allison Noble, University of Southampton

The evolving trajectory of musical digitisation has currently reached a point where music consumption champions the dematerialised, multi-platform, intangible state of streaming platforms, powered by user personalisation and recommender systems. However, the reducing of cultural artefacts to computational data creates complications ranging in both complexity and consequential severity. These complications impact not only the digital music value chain, but a range of actors across the music streaming landscape. The following research focuses on music categorisation, genre labelling and metadata application within music streaming platforms and their recommender systems. This interdisciplinary research combines the academic disciplines of Musicology and Computer Science whilst also applying techniques from Science and Technology Studies and Music Information Retrieval. By blending computational techniques alongside musicological and sociological research, this study examines the effects of assigning computational characteristics to musical tracks for the purpose of recommendation filtering. Given the young age of streaming platforms, the full intensity of their impact is not yet known. Therefore, methodologically, this research features the opposing arguments of technological constructivism and determinism. By including key examples of playlist naming, genre labelling and user marketing campaigns on the platform *Spotify*, this research considers both theoretical arguments. This study contributes to research regarding the future of genre-based music categorisation within streaming services, whilst also acknowledging the continual impact and development of digital technologies within the music landscape, where culture and engineering attempt to further merge for the purpose of consumption and dissemination.

The influence of Ignaz Moscheles' "pianoforte soirees" on the piano recital, concert programming and on the formation of the canon of music

Sevastiana Nourou, Goldsmiths, University of London

Ignaz Moscheles was an important figure in the nineteenth century who influenced remarkably the concert life, especially in maintaining the classical element. On the whole, his contribution to the canon of music, more specifically to the canonicity of composers and to the revival of specific compositions, as well as in reshaping the concert structure has not been acknowledged. The current scholarship credits Liszt as the originator of the solo recital whereas the most recent biography of Ignaz Moscheles contradicts this view and supports that 'Le concert c'est Moscheles'. The paper challenges both views and sheds light on Ignaz Moscheles' connection to the piano recital by assessing his historical pianoforte soirees. In 1837 Moscheles gave three 'Pianoforte Soirees', in 1838 four 'Pianoforte Soirees' and in 1839 three 'Matinee Musicales of Classical Pianoforte Music'. These

were succeeded in 1845 and 1846 by 'Matinees of Classical Music'. Moscheles' intention was to give soirees only for piano music, what came to be known a recital. Regardless of not following his intention, his soirees opened the doors to new directions of concert programming and the concerts *per se*. The paper therefore assesses the influence Moscheles exerted by drawing on the reception of his soirees through a comprehensive analysis of contemporary reviews.

'God and Grime': Exploring the early History and development of Gospel Grime

Samson Tosin Onafuye, University of Wolverhampton

The arrival of Hip Hop culture in the UK during late 20th century became a significant cultural movement which gave voice to Britain's disenfranchised working class diasporic youth living in London. According to Speers (2014), "the cultural resources that hip hop offered" became "attractive to a new generation of diasporic youth who were seeking a sense of identity and representation in London" (2014, p. 22). Before local Hip Hop artists had begun to create what might be considered a uniquely British Hip-Hop sound (Bennett 2000), Local MCs had first adopted African-American expressions of Hip Hop, appropriating its sonic and aesthetic identity. By the early 21st century, however, local interpretations of Hip Hop had developed in Britain – the birth of Grime music. This newly created sonic profile – the converging of multiple sonic streams within the black Atlantic (Gilroy 1993), namely, Jamaican Dub, American Hip Hop, and UK Garage – was how, according to Charles (2018) "UK hip hop had found its voice".

From a religious angle, for Britain's third and fourth generation who have Christianity forming a major part of their identities, the musico-cultural space of Grime has become a space where MCs have been able to explore their religious identities. Using Grime aesthetics, biblically inspired lyrics and a Christian worldview MCs articulate their lived experiences, creating what is known as Gospel Grime culture. Therefore, using a multi-disciplinary approach, this paper seeks to chart the early development of Gospel Grime whilst considering the ways social actors within the scene use Grime aesthetics to perform their Christian identities.

'Whatever hurts, it's all mine': hearing embodiment in SOPHIE's It's Okay to Cry

Jam Orrell, Royal Academy of Music

SOPHIE's 2017 single 'It's okay to cry' stands in stark contrast with her previous work. Until the release of her 2017 album *Oil of Every Pearl's Un-Insides*, she had remained elusive to a point of near-anonymity, never revealing her true trans identity (amid press criticism for 'pretending to be a woman DJ'). But upon the release of 'It's okay to cry', she showed her body and, perhaps most importantly, her own voice. Fans consider this her 'coming out'. In this paper, I contextualise this single within a longer history of trans femme artistry in electronic music. From Wendy Carlos to Throbbing Gristle, or more recently Juliana Huxtable and ARCA, the creative output of trans femme artists has largely been perceived as 'noisy': purely electronic sounds, distorted vocals, and industrial soundscapes.

In much of SOPHIE's output, her voice has been figured as similarly disembodied. But 'It's okay to cry' has been so pivotal in her output because the voice we hear is her voice; the body we see is her body. In the video, her vulnerability is explicit both visually (sketching her naked upper body with her fingers as she sings directly to the camera) and through her words. Acknowledging her transgression of this received framework of disembodied trans 'noise', this paper will analyse SOPHIE's voice. Using such queer methodologies of vocal embodiment and drawing on the work of

Serge Lacasse and Freya Jarman, this paper will explore how SOPHIE sings vulnerability as trans femme artistry.

Alexander Pushkin, the New Soviet Canon of Classics, and the Establishment of Early Soviet Ballet

Céleste Pagniello, University of Cambridge

Socialist realism, the cultural aesthetic that dominated much of Soviet culture, aimed to position the Soviet Union as the cultural heir of both the rich Russian tradition and the world's most respected cultural traditions. Twisting the region's heritage in such a way to make it palatable to Soviet ideologues and in line with the state's ideology allowed for access to a wealth of mainly 19th-century works, to be used as models in the creation of new Soviet art. Chief among these were the works of 19th-century Russian poet Alexander Pushkin, who quickly became the figurehead of a new Soviet canon of classics. In ballet, the form of art most threatened by the changes brought on by the Revolution, an association with Pushkin, through the use of one of his texts as a scenario, allowed a ballet to establish itself as part of a rich cultural canon and as part of a long tradition of setting the poet's works to music. Throughout the 1930s, ballets based on Pushkin's works dominated the cultural scene, including seven of Boris Asafyev's ballets, most notably *The Fountain of Bakhchisarai* (1934) and *The Prisoner of the Caucasus* (1938). Many of these ballets are now absent from the standard repertoire, but were instrumental in the developments that established key stylistic features of later Soviet ballet. This paper will examine Pushkin's evolving reputation in the early Soviet years, before culminating in a discussion surrounding the role of the poet's works in the establishment of a firmly Soviet style of ballet.

An Army in Conflict: The Changing Musical and Cultural Identity of the Salvation Army in Australia

Victoria Parsons, University of Sydney

Almost since its inception, making music within The Salvation Army has become a natural expression of worship, public evangelism and Salvationism. For many, participating within traditionalised music-making practices such as brass band, songsters (choirs), and timbral brigades have become synonymous with "being" a Salvationist. The unique sights and sounds of brass bands and songster brigades have become the aural signature of The Salvation Army as these worship groups capture the very essence of Salvationism for many of its members. However, as congregational attendance has lessened over the past thirty years, these music-making practices have slowly diminished in size. As liturgical music tastes have shifted toward a more contemporary band setting, local corps (churches) now incorporate worship music that is non-Salvation Army, removing the demand for traditional music-making practices; ultimately challenging what it means to "be salvo" whilst changing the musical landscape of the Salvation Army in Australia. Yet, as Salvation Army musicians contend with these obstacles, many musicians have found creative ways of reproducing and experiencing their musical heritage in new and innovative forms. Grounded in ethnographic inquiry, this paper explores how salvationists maintain their 'salvoneess,' or their social and personal investment in an internally coherent sense of collective identity, through music-making activities and what forms this may take at present.

Auferstanden aus Ruinen: Cultural Heritage, Identity and Politics in the Post-war Rebirth of the Staatsoper Unter den Linden

Ekaterina Pavlova, University of Cambridge

After the Second World War, Berlin, like many other cities, was left in ruins. As early as 14 May 1945, less than two weeks after the defeat of the Berlin garrison, the Staatsoper's reopening was mooted at a meeting by the first town mayor of the Soviets N. E. Bersarin. Despite many obstacles, four months later, in the middle of post-war hunger, unemployment and instability, the first East German opera season officially started. By 1955, despite the German Democratic Republic's complex economic and political

situation, the Staatsoper's old building reopened. Many accounts have captured these events in a descriptive manner, but the urgency with which they unfolded has received little scholarly attention. Why was this state opera house so important in the city destroyed by the war? This thesis will take an interdisciplinary approach and use both secondary literature and previously overlooked primary sources from Moscow and Berlin to look at the Staatsoper's reconstruction (1952-1955) and reopening (4 September 1955) through the lens of Cold War politics and propaganda. I argue that the Staatsoper's

rebirth was a project designed to support the GDR's propaganda of its values, goals and claims to the status of a better Germany. Thus, the Staatsoper's politicised rebirth vividly illustrates the role that German culture and musical heritage were assigned in the GDR's struggle for legitimacy and attainment of its political goals during the first decade of the Cold War.

With Tiger Claw: Rewriting the myth of genre in piano performance through the endemic performative practices of Baja California Sur (Lecture Recital)

María Fernanda del Peón Pacheco, Universidade de Aveiro

The geographical and social conditions in Baja California Sur, Mexico from the end of the 19th century until the 1980's, caused a particular way of playing different piano repertoires. Geographical isolation created a condition of almost insularity, backwardness in comparison to central Mexico's modernity. The migratory processes also made the regional piano performance develop its own particular ways, it remains mostly intact, according to the tradition, with some interpretative practices used before the 20th century, as well as developing techniques and concepts that respond to its own aesthetic. Loudness and resonance were primary elements of this aesthetic, where the subtleties in the sound are not a priority. In this geographical and social context, women were the majority.

This work is part of my doctoral research that is being developed in the Doctoral Program in Music Performance at Aveiro University; the main objective is to propose and create an interpretation for classical and popular piano repertoires with the socio-cultural and musical distinctive traditions found in what I define *endemic interpretation*. It is important for this research to define women's roles in piano performance and teaching, contrasting those with the myth surrounding femininity and interpretation. In this lecture recital, I intend to show some of the aesthetic codes found in the traditional piano performance, previously, this may have been considered unusual for the academy and for the way in which we have been executing a certain repertoire in relation to the score, the canonical tradition and the perspective of gender.

Jauk Elmaleh's Dakka Jazz and the Casablanca jazz scene of the 1950s and 1960s

Eric Petzoldt, University of Cambridge

In 1968, Casablanca-born Jewish percussionist Jauk Elmaleh left Morocco for Paris. At a time of US-American jazz diplomacy tours, Elmaleh took his own interpretation of jazz, Amazigh and Mediterranean music, which he coined Dakka Jazz, to the French capital. With Dakka he referred to community musics and drum dances from Taroudant and Marrakesh, which he mixed with jazz forms and approaches. Still active today, he is one of the few Moroccan jazzmen who began playing in the first years of Morocco's independence and have put forward the idea of an Afro-Mediterranean jazz practice.

This article puts particular emphasis on the beginning of Elmaleh's career and traces how his Dakka Jazz has come about in the context of the Casablanca jazz scene of the 1950s and 1960s. By focusing on the time before Elmaleh's emigration, I explore how jazz was constructed in Morocco's major port city Casablanca during a period, in which Morocco experienced US-American militarization and transitioned from French colonial rule to independence in 1956.

Drawing on oral histories by Elmaleh and musicians he collaborated with during that period as well as on archival work, I show how Moroccans understood and reinvented jazz in their own ways against the backdrop of wider geopolitical events at a pivotal moment in Moroccan history.

Hymn To The Fallen: Constructing American Values in *Saving Private Ryan*

Conor Power, Maynooth University

Steven Spielberg's *Saving Private Ryan* (1998) opens with a shot of the billowing American flag accompanied in John Williams's score by quietly noble solo horn and brass chorale. It is a musical gesture widely associated in Hollywood film with American heroism. This paper explores how Williams's score constructs and reinforces the idea of America through musical tropes developed in cinema but sourced in a range of musical idioms. I begin by sketching the genealogy of this constructed American sound, tracing its roots to art music traditions represented by composers such as Copland and the American symphonists and to traditions such as American hymnody and military bands. The pastoral figures prominently here too: in what Neil Lerner terms 'the music of wide open spaces', the quintessential American landscape of the Midwest becomes associated with a Coplandesque musical language constructed with open fourths and fifths and scored characteristically for gentle woodwind choirs and muted brass. The conjunction of Spielberg's American heroes and imagery (*Private Ryan's* home is in the prairie), with Williams's score successfully constructs American ideologies and beliefs, fusing the idea of heroism with America's history and identity. I conclude by arguing that *Saving Private Ryan*, like other films in the Spielberg/Williams partnership, has contributed to a universalisation of American values in which a specifically American representation of the heroic has become equated in popular culture with the very idea of heroism.

Britten and Place: Constructing a Queer Ecomusicology

Dylan Price, University of Oxford

This paper attempts to rethink questions of sexual identity in Benjamin Britten's music. Sexuality remains near the top of our current scholarly agenda, but attempts to support these research interests using existing methods have often led to slightly one-dimensional hermeneutic readings of

this repertoire. Pursuing a new investigative strategy, the paper instead uses the nascent field of ecomusicology as a tool with which to prise open these thorny issues of identity. In this way, it explores the means by which a heightened sensitivity to problems of space, place, belonging and the body might be used to reconceptualise the links between Britten's biographical sexuality and his compositional output. Using a number of case studies, the paper argues for the establishment of a queer ecomusicology, exploring the means by which theorists such as Hans Ulrich Gumbrecht, Pierre Bourdieu and Maurice Merleau-Ponty—to name but three—might be used to reinvigorate this field of study. However, the implications of this methodological shift also extend to a myriad of other research priorities, including race, gender and class. Might a queer ecomusicology cast new light on these important topics?

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Proposing a descriptive musical grammar for contemporary trad/folk music

Irfan Rais, Bangor University

Recent events catalysed by the death of George Floyd in the USA has reignited interest in previous efforts to decolonise music in the academy and sparked new important discussions surrounding the current state of the field of (ethno)musicology. A topic that has resurfaced again is the predominantly white lens through which music theory is taught in schools and in universities as highlighted by Dr Philip Ewell in his talk in the Society for Music Theory conference in 2019.

Keeping the issues brought forth by Dr Ewell and of decolonisation at the front and centre, this paper proposes a new system of describing trad/folk music outside the frame of mainstream music theory. The methods for doing so are borrowed from the field of descriptive linguistics, which has firm roots in structuralist philosophy. Descriptive linguists are interested in the features that govern everyday language used in different situations. These may be different from prescribed rules that may have been taught and enforced in school. This paper proposes a similar approach to describing trad/folk music, but with more collaborations between researchers and practitioners, which would produce material such as terminology and a corpus of contemporary repertoire. Creating a descriptive and contemporary musical 'grammar' that describes trad/folk music in its own terms not only has great academic and pedagogical potential, it also may highlight aspects of trad/folk music that may be lacking in mainstream music theory.

The Goan song collector Agapito de Miranda: Digital media and personal songbooks, new challenges for cultural representations

Eduardo Roque dos Reis Falcão, INET-Md, University of Aveiro

The annexation of Goa, a former Portuguese colony, by the Republic of India in 1961 was followed by a decolonization period of uncertainty related to the destiny of the territory. In the period between 1961 and 1987, when Goa was declared a formal state of India, the plurality of musical practices sung in the Konkani language played new roles in the creation of narratives for a Goan identity.

Agapito de Miranda (1911-1995), a Goan doctor and music amateur, produced during this period a private collection of manuscripts related mainly to the musical practices of the Goan Catholic elite that remained unpublished. The manuscripts contain transcriptions of melodies, song lyrics and ethnographical notes. In 2018, these manuscripts were digitized and are being prepared to integrate an online digital database. Therefore, this paper seeks to contribute to the increasing research topic related to the potential of the digital database of historical music manuscripts for ethnomusicology. How do digital media allow for the negotiation and transformation of cultural representations? What is accessible from the past of musical practices and how can this past be accessed? How can we ensure that these documents are not dissociated from the historical specificities of their production? What are the implications of a second life for the manuscripts through their digital recirculation? Exploring the concept of digital memory (HOSKINS: 2018), I propose an analysis of the challenges involved in the digitization of historical music manuscripts and its consequent recirculation through digital media.

Reading Between the Lines: A Case Study Exploring the Efficiency of Prescriptive Notation Within Performance

Caoimhe Ní Riain, University of Limerick

Staff notation is a visual system of written symbols representing music. It facilitates performance, transmission and dissemination within the tradition of classical music where it is necessary that the written score be followed. “The reliability of a performance in classical music has become connected to the performer’s interpretation of the musical score and the literacy of that music” (Dahl, 2009, p.66). Staff notation however does not have the capacity to encode every nuance which may be intended for performance. Questioning what notation does and does encode and what it can and cannot contribute to performance, this paper engages with an original composition to explore how three musicians respond to a piece of unseen music. Three musicians of different musical and personal backgrounds were selected to record themselves performing a 16-bar unseen melody. They were asked to return both their recording and an image of their marked score which they used when preparing for the performance. Through tracing the similarities and differences between the three musicians’ performances and through an analysis of the marked scores, this paper gives true reflection of how prescriptive notation operates within a performance and how it is subject to interpretation as, by its nature, it is unable to encode every nuance needed to inform performance. Through ethnographic engagement this study realises the multiplicity of performance possibilities embedded within the score’s notation and seeks to reimagine the score as a vehicle for creative practice rather than part of a continuum which restricts the performer as an artist.

Eschewing teleology: an alternative approach to musical development

Marta Riccardi, University of Liverpool

Contemporary scholarship has seen an increased plurality of approaches to listening and musical development, going beyond the teleological model of Austro-German tradition. One such alternative model may be found in the Russian musical culture of the second nineteenth century, particularly in the work of The Mighty Five. Balakirev’s highly idiosyncratic approach to teaching contributed to shape a more fragmented approach to musical development, eschewing the organicism prevalent in Europe. This paper will present examples drawn from Rimsky-Korsakov’s ‘fantastical’ operas that illustrate non-teleological musical development and, rather, follow a cyclical progression. In the portrayal of the supernatural, in fact, Rimsky used non-diatonic progression, distinguishing them

from the diatonic world of humans. Examples will include non-diatonic passages, where symmetrical partitioning of the octave, both in major and minor thirds, impart a static yet energetic drive to the music. While recognised for its development of octatonicism, Rimsky's work demonstrates the composer's interest in a number of harmonic techniques. Analytical and historical scholarship has seen a focus on Rimsky's interest with minor thirds cycles, most extensively in the work of Richard Taruskin (1985; 2011), with limited mentions of major thirds cycles (Cohn, 2012). A recent publication by Philip Ewell (2020) has provided a first dive into the study of Rimsky's hexatonicism, and the present paper will draw upon and expand the evidence presented by Ewell. These analytical considerations will be framed as an example of an alternative approach to musical development.

Tracing musical trends in dystopian film narratives

Charis Richardson, Bangor University

This paper will argue that musical representations of dystopia in film have developed over time. In his PhD thesis, William McGinney discusses the distinct sound of science-fiction dystopia that gained popularity during the late 1960s and early 1970s. These films made use of modernist musical features such as atonality, dissonance, chromaticism, and electronic instrumentation to evoke a dystopian sci-fi soundscape (McGinney, 2009, p4). According to McGinney, this was in combination with the use of folk-style music, which represented human qualities within these dystopian narratives. Pre-existing (and well-known) Romantic-era pieces were often used to similar effect, such as in Stanley Kubrick's films *2001: A Space Odyssey* and *A Clockwork Orange*.

However, a shift took place in the development of dystopian film scores during the 1980s and 1990s. In her PhD thesis *Unheard Minimalisms*, Rebecca Eaton draws attention to the use of minimalist techniques to represent dystopia in film narratives during this time. She discusses the use of repetition (as well as other minimalist techniques) to represent themes of entrapment and anempathy featured in dystopian narratives of this era (Eaton, 2008, p186). To decipher the soundtrack to twenty-first century dystopia, the music for the first instalment of *The Hunger Games* franchise will be explored in this paper. The film gained widespread popularity and its soundtrack employs all the above elements in various ways: pre-existing minimalist music, original folk-style music, avant-garde experimentalism and dissonance, as well as other stylistic features that represent the dystopian narrative in present-day cinema.

Giovanni Bassano's instrumental diminution figures

Andrew Robinson, University of Huddersfield

Giovanni Bassano was a Venetian instrumentalist and composer, who published two division manuals in the late 16th century. His diminutions are considered to be part of a broad mainstream, the antithesis of a new approach to ornamentation that emerged alongside Monteverdi's *seconda prattica*. However, my research is revealing indications of a recognisable personal style and signs of a distinct instrumental practice. Bassano's second book (1591) is a large collection of written diminutions of already-composed polyphonic works. Most of these diminutions are printed with their original texts, for either a solo voice or instrument, but some are untexted and purely instrumental. My study includes an assessment of the differences between these groups.

I start by noting diminution-figures that Bassano uses predominantly in his instrumental diminutions: especially triadic figures, changes of register, and syncopations. The degree to which Bassano uses these figures, and the manner in which he uses them, is not found again in notated

music for almost twenty years. Moreover, uniquely among his contemporaries, Bassano takes a figure, or a combination of figures, as the motif for the diminution of a passage of music. I will argue that this was a pre-existing instrumental practice, glimpsed in solo *ricercare*, which Bassano transferred to the diminution of polyphony. I will speculate further, that, as a development of Venetian instrumental style, this practice can be seen as an early precursor to the separate short sections of the new instrumental sonatas.

Applied Psychophysiology, Performance Anxiety, and the Conservatoire Musician

Claire Elizabeth Ruckert, The Royal Conservatoire of Scotland and The University of St Andrews

It is no secret that people often get nervous when they have to do things in front of an audience. In the performing arts, performance anxiety (PA) is a pervasive problem, which is irrespective of talent or experience, and has the potential to be so debilitating as to end a career. Developing viable interventions for performance anxiety is especially challenging, as symptoms manifest in different ways across individuals. Physiological PA symptoms, such as shaking, excessive sweating, or an increase in heart rate are especially variable. The present research seeks to develop interventions for the various manifestations of the somatic symptoms of performance anxiety using applied psychophysiology, also known as biofeedback. Biofeedback uses a stimulus reinforcement paradigm to allow individuals to gain conscious control over usually subconscious physiological processes such as heart rate, skin temperature, or muscular tension. The proposed presentation will give a brief introduction to key literature and concepts in the fields of both performance anxiety and biofeedback, and will then go on to present a case study in which a conservatoire singer, who self-reported high levels of performance anxiety, was given a one-month heart rate variability biofeedback intervention. A mixed-methods approach was used, with semi-structured interviews undertaken alongside the collection of physiological data. Physiological recordings could not be completed as intended due to COVID-19 restrictions, however thematic analysis of interviews found that the participant reported the intervention to have positively impacted her musical practice and overall mental wellbeing.

Sampling and East Asian Identity within contemporary Electronica

James Rushworth, University of Hull

This paper focuses on emergent trends of music-making within the genre of Electronica, specifically focusing on issues of methodology and cultural identity in the genre's replication of Asian Musical characteristics. As the genre of Electronica overlaps with mainstream Western culture, the transitory analogue and digital methodologies of Electronic music composition and production has created an intricate engagement of inter-cultural music (Chagas, 2014) (Miller, 2010). With digital communities, shared media platforms and audio piracy now seemingly integral to developing music cultures, it becomes necessary to understand the introduction of elements of non-Western cultures into Electronic Music not just as distinct cultures interacting through a digital medium, but as potential standard-bearers of 'borderless' creativity.

The limited focus of East Asian identity within Electronica helps to guide a later analysis, through which we can contend not only with cross-media aesthetics (such as futurism and Cyberpunk), but also engage with the ideas of anachronism within non-Classical Music production (Ueno, 1999). As such, Electronica acts as an exegesis of musical creativity that, indebted to postmodernity and

technology, reflects and portrays both East Asian culture and society and imprints a specific vision of global culture.

‘C’est un sujet qui peut être encore utile’: female opera singers and the question of retirement at the Académie Royale de Musique in Paris (1750s-1760s)

Lola Salem, University of Oxford

Shortage of good opera singers was an on-going problem throughout the 17th and 18th century almost everywhere in Europe. But for the Académie Royale de Musique, created in Paris in 1669, which only hired French singers for a French repertoire instead of continuously welcoming international Italian divas like other European operas houses, the pool of talents was even tighter. One ageing or broken voice, one unexpected death or departure could put the whole system of production under stress. Thus, the process of retirement was a delicate matter, which intersected crucial questions regarding the career strategies of the artists. Women, in particular, who faced specific challenges regarding training schemes, social and moral issues, had to find their own ways to gain agency and resilience regarding the influence of both the administration and the audience on their lives. This issue remains an under-evaluated segment of the Académie’s history among modern scholarship. The present paper aims to provide an original insight within its production scheme by enhancing our understanding of the Parisian Opera’s best practices regarding the management of the troupe, and the hurdles and solutions specific to that of the female singers cases. For doing so, the analysis focuses on the period 1750s-1760s, which coincides with the last series of Rameau’s opera creations, during which the departure of two main actresses (Marie Fel and Marie-Jeanne Chevalier) triggered a tricky succession race and exposed an array of solutions provided by the direction, the composers, and the performer themselves.

Audience Experience in Film-with-Live-Orchestra Concerts: Towards a Theory of a Liveness

Sureshkumar P. Sekar, Royal College of Music

Since 2016, 2.6 million people from 48 countries have watched, in over 1300 Film-with-Live-Orchestra (FLO) concerts, symphony orchestras perform the score live to the projection of the *Harry Potter* films. FLO concerts introduce the sight and the sound of a live orchestra to newer, younger, wider audiences. Philip Auslander defines ‘liveness’ as entailing physical copresence of performers and audience, and ‘mediatized’ as requiring neither copresence nor temporal simultaneity of production and reception. An FLO concert is a performance that is both live (music) and mediatized (film). By adding a live orchestra to a film screening, an FLO concert adds a manageable challenge to the audience’s experience of watching a familiar film, causing a state of “flow” (Csikszentmihalyi), a state ideal for learning. Cohen’s Congruence-Associationist model explicates how the brain processes audio and visual stimuli when watching a film. The brain, however, could skip a few steps in the process when re-watching a familiar film, and in an FLO concert, this available mental resource could be used to observe the live orchestra and to learn to appreciate the affective power of orchestral music.

In this paper, I draw from the flow theory, the Congruence-Associationist model, and the liveness theory to propose the theory of “aLiveness”—an attribute of a performance by which audiences become conscious of the aesthetic elements of the work of art. With “aLiveness”, I propose that orchestral music can co-opt video in its live presentation to make its internal structure and patterns intelligible to all audiences.

Uncovering hegemony: Instrumental teacher education in conservatoires

Luan Shaw, Royal Birmingham Conservatoire

A skilled music education workforce is essential to ensure longevity of music-making for future generations of young learners and, according to the 2011 Review of Music Education in England, conservatoires have a responsibility to contribute to the development of such a workforce. Yet, little is known about how undergraduate conservatoire students learn to teach.

The current research explores challenges faced by the conservatoire sector in preparing students for careers involving instrumental teaching. Main reference is given to a case study at Royal Birmingham Conservatoire (RBC) where the learning experiences of undergraduate students are investigated and triangulated with perspectives obtained from conservatoire academics in six other English conservatoires and senior leaders across Music Education Hubs in England. Additionally, recent RBC graduates provide insights into how conservatoire alumni might contribute to continuing developments in instrumental teacher education. Thus, the research is underpinned and influenced significantly by multiple communities of practice involving both ‘newcomers’ and ‘old-timers’ (Lave and Wenger, 1991) who, between them, offer numerous ‘insider’ and ‘outsider’ perspectives (Reed-Danahay, 2016). In bringing together some of these insider-outsider perspectives, this presentation begins to uncover hegemony in relation to instrumental teacher education in conservatoires. According to Brookfield (2017:16) ‘The subtle cruelty of hegemony is that over time it becomes deeply embedded, part of the cultural air we breathe.’ Findings to date suggest that hegemonic assumptions relating to conservatoire training lead to preconceptions and create barriers to developing the future music education workforce in a number of ways.

Gravitoncity: towards a Model of the ‘Gravitation’ in Music

James Shufflebotham, Keele University

In this paper I will outline a model of the ‘gravitation’ (Gravitoncity) in music and demonstrate it through harmonic analyses of Western and non-Western compositions. The main component of the model is a psychological process that attributes an array of individually perceived ‘distance’ values for all twelve pitch classes. I posit that these frameworks are a gateway to a unified perspective on the evolutionary stages of Western harmony and thus deserve a place within the more general ‘theory of music’. The presentation (and research in general) aim to be of value to practitioners from all musical backgrounds, analysts of all music, and as a perspective on existing theories of music.

The study of physical gravitation has enjoyed the breakthroughs of Isaac Newton, Albert Einstein, (arguably) string theory, and LIGO’s detection of gravitational waves. Although discourse on the ‘gravitation’ can be traced back to the Ancient Greeks, it has witnessed no such analogous milestones. The literature has been historically sporadic and with little consistency in approach— an important exception being a short twentieth-century lineage with interest in the harmonic series. Moreover, whilst there have been some significant individual contributions, no single work or theorist has offered a perspective on the existing literature, integrated it as part of a model, and addressed the lacunae. That is the gap that motivated this research which, using Jean-Jacques Nattiez’s ‘Semiological Tripartition’ as a framework, aims to produce a model of the ‘gravitation’ that also accounts for the listener’s subjective experience.

The Artist is Sleeping: Presence and the Disembodiment of Voice in Marina Abramovic's Opera *7 Deaths of Maria Callas*

Lea Luka Tiziana Sikau, University of Cambridge

Hans Ulrich Gumbrecht argues that presence is more obviously visible in opera than in any other art form. What does this imply when performance artist Marina Abramovic – the artist who is present – stages an opera? Then, performance art faces the exuding operatic voice that Erika Fischer-Lichte calls presence. Abramovic envisioned *7 Deaths of Maria Callas* as a finale of an artistic research process about the soprano spanning three decades. She was particularly intrigued by her voice and the aestheticization of death in opera in contrast to Callas' death in 1977. The opera unites epitomes of presence on a metalevel while thematically focusing on shifts to and momenta of absence. This culminates in processes of distortion leading to vocal and physical disembodiment. Singers are blending with video projections in front of them. Operatic micro-narratives are decoupled from the singer's and projected onto Abramovic's body on a stage-capturing screen showing pre-produced videos. Meanwhile, Abramovic is present but sleeping, having her eyes closed for two thirds of the opera. The flickering frisson between presence and absence, embodiment and disembodiment will be central to this discourse. Methodologically, I conducted ethnographic research during seven weeks of rehearsal at the Bavarian State Opera in Munich to analyse creative processes beyond the aesthetics of the final opera. Thus, this paper reflects on the deconstruction of operatic structures through disembodiment in rehearsal processes and on stage.

Influences from Outside: The Introduction and Growth of Choirs in Reformed, Mennonite, and Quaker Churches

Jon Snyder, Baylor University

For some theologians, music in the Renaissance church approached heresy. Although church music reform was not the primary thrust of the early reformers, theologians such as Ulrich Zwingli and John Calvin revolutionized church music within their traditions. Building on Calvin's work, Menno Simmons, the Mennonites' namesake, called for a different kind of music that placed congregational singing at the heart of church music. Roughly a century later, George Fox and the early Quakers believed in the Holy Spirit's immediacy resulting in a near-silent worship experience. The Reformed, Quaker, and Mennonite traditions explored the primacy of the congregational voice. This understanding led congregations and whole denominations or sects not to use choirs to add musical elements to the service.

However, today, choral music enhances the worship in the Reformed, Mennonite, and Quaker worshipping traditions. This research explores how all three groups were influenced by musical, cultural, and theological forces, within and outside of the denomination, and how these influences resulted in quality amateur choir programs. By examining three denominations' musical philosophies and how choirs were first denounced but later accepted, modern scholars and church musicians can find insights about choirs' use in twenty-first-century worship.

Playing in the Paracosm: Imagination, Hyperreality and the Video Game Experience

Raymond Sookram, Goldsmiths, University of London

In a time of so-called 'post-truth,' constructed experiences like social media and Disneyland convince individuals that a 'hyperreality' of imagined symbols, landscapes and characters are more idealistic

and convincing than lived realities. Jean Baudrillard's writings on simulated realities today have great significance, especially with video games as one of the most popularly consumed forms of interactive hyperreality worldwide. Links between hyperreality and the imagination are well-established from research into paracosms, a term created in 1976 by Ben Vincent to describe complex imaginary worlds. Yet, whilst the benefits of imaginary play on children's psychological development and popular literary works have been expressed, in key psychological, literary and media studies, sound and music have been unusually absent. In this paper, I propose a theory of 'Paracosmic Multimedia,' in which I suggest that immersed paracosms extend into individuals' simultaneous receptions of character, environment and sound between video games and other media, shaping their thoughts and actions with the virtual and real. Through a series of brief case studies, I will analyse the blurring between real and constructed projections caused by the depiction of simulated characters and environments based on sonic representations through voice, soundtrack and noise. In so doing, I will present the initial stages of a new theoretical model which aims, for the first time, to combine video game music research, media studies, psychological theories, and self-analytical gameplay in order to investigate the sonic associations of video game simulations and the ways in which these associations extend and develop between texts.

(Un)familiar faces: exploring the exotic everyday of *Parade*

Sara Speller, University of Oxford

The 1917 Ballets Russes premiere of *Parade* ended with an angry audience, negative reviews, and a short jail sentence for its composer, Erik Satie. Scholars and modernists have analysed Satie's musical form, Pablo Picasso's cubist costumes and setting, and Léonide Massine's choreography in this extraordinary work conceived by Jean Cocteau. However, these scholars often fail to critically engage with the concepts of Otherness, disenfranchisement, and tragedy that are laced into the ballet.

In this paper, I challenge previous, decontextualized readings of *Parade*, and offer a new analysis that centres the ballet in the power structures and cultural conventions of its original backdrop: wartime Parisian society. I begin by introducing *Parade* and its collaborators; then, I define the 'Other' in 1910s France, and consider each collaborator's relationship to the Other using a combination of biographical documents and relevant historical research. My analysis follows, wherein I argue that the audience is an active, though unwitting, participant in the ballet, and their expectations are subverted as they watch the Ballet Russes' dancers imitate contemporary circus performers on stage. The audience's discomfort grows throughout the show, climaxing in the anxious, chaotic finale; as the curtain drops, the audience realizes the production is a depiction of real-life tragedy for the Parisian Other, and is forced to reckon with their own complicity in the sufferings of the disenfranchised, on stage and in real life. This reading offers a glimpse into analysing western musical works while working to decentre whiteness in music historiography.

A Musical Favourite: Salieri at the Court of Emperor Joseph II

Ellen Stokes, University of Huddersfield

The musical life of the late-eighteenth-century Viennese court was culturally rich and developed, supported by the zealous patronage of Joseph II who reigned from 1765 until 1790. Central to the court's music was Antonio Salieri, the Italian composer who held some of the most important

musical positions in Vienna, including those of Imperial Kapellmeister (1788-1824) and Director of the Italian Opera (1774-1792). My PhD research has a specific focus on Salieri's instrumental manuscripts, a largely unassessed area of his oeuvre that can provide key musical insight into the activities and structures of Viennese court life.

This paper will focus on the Josephinian period, which spanned Salieri's ascension from assistant composer to Imperial Kapellmeister, and explore some early hypotheses regarding where, when, why, and how this instrumental music could have been performed within the court setting. Much of the music is fragmentary and likely mislabelled, therefore a key aspect of the research is understanding the content of the manuscripts in order further illustrate the trajectory of musical life in Vienna, as well as Salieri's career. The paper will employ musical examples to outline how both the court environment and early-career influences (including composers Gassmann and Gluck) are reflected in the musical style and output. Salieri is an important figure in understanding both court composers and the Viennese musical canon. Cultural environment and professional requirements significantly affected compositional output, and Salieri's career was dictated by, and flourished within, the musical centre of the late-eighteenth-century Viennese court.

Reconstructing the uneasy nexus between 'western art music' and Christianity

Samuel Tandeï, Baylor University

Historiographies of the development of 'Western art music' (hereafter, WAM) often intersect with those of Christianity, particularly in the Western Hemisphere. The notion that WAM stands closer to Christianity than other faith traditions is still common to be found in many discourses. Furthermore, Christianity is still by far the world's largest religious group, according to a report from Pew Research Center in 2017, while WAM continues to thrive as a field of study and socio-musical phenomena in many places and contexts. In many ways, the relationship between WAM and Christianity is rather intricate. One may find that it has often been looked at from a plainly teleological—or even sometimes—*theological* angle. Others dismiss this relationship entirely and rather naively. Nevertheless, this paper attempts to reconstruct this uneasy nexus from a different viewpoint that refuses to assume a linear relationship. Since the concept of music itself has evolved from being a single object into multiple and aggregated, simultaneous forms of existence (Born 2017), it allows more possibilities of a two-way relationship with the Other. Thus, I am arguing that the relationship between these two still cannot be ignored. One possible approach is by transgressing the conventional boundaries, as well as incorporating the ethnomusicologies of Western art music and Christianities (Nooshin 2011, 2013; Reily and Dueck 2016; Engelhardt 2015; Engelhardt and Bohlman 2016) that offer a more comprehensive approach to deal with the complexities within and between the two subjects.

Piercing Through the 'Gloomy Silence': Musicians' Livelihoods in Civil War and Commonwealth England (c.1642-1660)

Samuel Teague, University of Oxford

Between 1642 and 1660 musical activity ceased in England, or at least this is what we have been led to believe. Through the passing of legislation, the Puritan parliament effectively brought the longstanding musical traditions in Church, Chapel and court to a halt, limiting the previously large pool of available musical professions. However, the dearth of musical activity – often claimed as a hallmark of this period – is an exaggeration, with numerous and varied examples of musicians

adapting to the new norm in England throughout these 18 years. What is, perhaps, more significant than the number of examples is the nature and significance of these career tendencies.

This paper will discuss the means by which musicians survived the period of Civil War and Commonwealth (c.1642-1660), as a result of the new socio-political climate in England. The investigation of some 124 musicians active during this period reveals a wealth of variety in the professions still available to musicians. This same investigation also brings to light a number of significant trends that directly oppose the commonly held historical belief that music in Puritan England, for a time, was near non-existent. Three distinct categories of employment (individual employment, musical meetings, and the growth of music publications for the domestic market) become evident from the data and allow one to probe aspects of the developing musical culture in England, which have wide reaching implications for later tendencies in musical life across the country.

Affective sensations when vocalizing *kulning* – the herding calls of the North

Jennie Tiderman-Österberg, Örebro University, Sweden

The Nordic herding call *kulning* originates from *fäbod farming* - an Alpine transhumance system which means seasonal transfer of livestock to the forest and mountain commons where cows, goats, and sheep graze freely, herded by women. The *fäbod farming* has decreased, but *kulning* lives on in many different contexts today. It is used as ceremonial music, in movie soundtracks and operas, and as voice therapy for the depressed. Previous research has shown that many of those who perform *kulning*, speak of strong emotional sensations when calling; emotions connected to heritage and female empowerment. But what does heritage and empowerment feel like? What happens when affective sensations are felt and what constitutes these sensations? This is what my ethnomusicological PhD project is about. Based on participant observations and interviews, I am approaching this with an experience perspective, focusing on socio-material affect, affectivity and sensescape. My presentation includes a brief historical background of Nordic *fäbod farming* and its herding calls, as well as a demonstration of the musical components of the calls, and at last a description of my ongoing PhD project where I discuss my methods for studying affect.

***From the Tropics to the Snow* (1964): Exploring emotions of white masculine nation-building in Australian government film scores of the mid-1960s**

Emma Townsend, University of Melbourne

In the post-war period the Australian Commonwealth Government created hundreds of nation-building films about Australia and its 'way of life', and these films literally depict this nation-building purpose via numerous narratives centred on white men's public-sphere employment. This paper explores aspects of the emotions and character qualities of this labour in Judy Bailey's and Eric Gross's film score to the meta-fictional, satirical movie *From the Tropics to the Snow* (1964). Music's role in conveying filmic emotions is well established, while cultural representations have been theorised as processes whereby individual emotions become both collective and political. Consequently, examining musical renderings of characterisations in this score provides an opportunity to highlight and examine onscreen characters' nation-building work, as well as the shared emotions that the then-Australian government, the Menzies government, sought to shape. I suggest that in mid-1960s Australian government film there was an expansion of white working masculinity to encompass greater emotionality and expressivity.

Unable or Unwilling to Love: Chastity and (Non-)Desire in Seventeenth-Century Venetian Opera

Cathal Twomey, Maynooth University

Like many kinds of popular entertainment, the opera of seventeenth-century Venice relied heavily on formulae. From the lamenting queen to the comic servant, creators had numerous stock characters and plot elements to draw upon, recombine, and vary almost endlessly. However, the genre's daring treatment of sexuality often overshadows a significant stock character-trait: sworn chastity, the rejection not only of one specific courtship, but of sexual (and usually romantic) intimacy in general.

Characters that assert such convictions (particularly women, and most such assertors are female in these operas) stand firmly apart from societal norms. Yet, far from embodying a monolithic stereotype, these characters offer a wide range of perspectives on desire, charting diverse courses through their respective music-dramas as they attempt to reconcile their vow with the pressures of a world (and sometimes a person) that seeks to invalidate them. This paper surveys some of the character-type's most prominent incarnations, many of whom separate sex not only from romance but also from sensuous pleasure (partnered and otherwise), validating non-standard relationships in a manner strikingly evocative of twenty-first-century asexual discourse. It examines both the origins and outcomes of such convictions, from necessity to fear to genuine disinterest, and from empoweringly happy to disturbingly 'corrective' and cautionary endings. And it interrogates the numerous ways in which the characters themselves portray their convictions, from the identity crisis faced by Diana upon realizing that she has fallen in love, to Penelope's carefully cultivated (yet not necessarily dissembled) image as a perpetually mourning widow.

"Could You Call Us Women Comrades?" Careers, Lives and Professional Experience of Women Composers in Communist Czechoslovakia

Barbora Vacková, University of Huddersfield

With the communist coup d'état in 1948, the musical life in Czechoslovakia underwent a profound change. All composers willing to have their music performed, recorded or published had to join the Union of Czechoslovak Composers as the state's official centralized platform supervising and managing all musical activity in the country, and adjust both the style and content of their musical work to conform to specific aesthetic and political criteria.

A question so far completely overlooked in scholarly study is how the new political arrangement which set gender equality as one of its official agendas impacted women as a marginalized group in the field of composition. Did the union memberships empower them? Were they perceived as equal to men? And why did their numbers remain extremely low? In this paper, I am offering some initial insights and challenges I encountered through my research of the previously unexamined composer unions' archives, period press and the composers' personal testimonies. I argue that the official egalitarian agenda manifested itself mostly as gender-blindness, discouraging critical examination of persisting inequalities and disabling the articulation of women's demands in a bottom-up manner. Moreover, I discuss the problem of the double-burden which prevented women from dedicating sufficient amounts of time to their artistic practices. Focusing on women composers' experience in a world where women's rights agenda had been "expropriated" by the leading party, my presentation shall contribute to the wider understanding of the lives of 20th century women composers in the countries of the Eastern bloc.

The ironical exegesis of Mahler's Seventh Symphony: a "Rezeptionsfrage"?

Alice Verti, University of Innsbruck

This paper shall give an overview of Mahler's Seventh Symphony's history of reception with particular regard to the development of its ironical exegesis. A comparative examination the symphony's reviews and analysis, aimed to retrace the advancement of such interpretative approach, has never been carried out, despite the Seventh's well-known controversial status in Mahler's oeuvre. The signature ambivalence of this symphony, its inner contradictions and the diversity of its characters have been addressed by reviewers and musicologists steadily ever since its premiere in 1908, laying the ground for a certain skepticism toward its meaning(s) and even its worth. The Seventh, despite not being typically enumerated among Mahler's 'humorous' (*humoristisch*) works, has increasingly been interpreted as a self-reflective, ambiguous and, finally, ironical text, in which abrupt contrasts, meta-musical phenomena, intertextual elements and even manneristic traits encouraged scholars and critics to question its straightforwardness. Nonetheless not all forms and manifestations of irony are suitable to become hermeneutical tools to better understand and 'decipher' the Seventh. The aesthetical categories and poietic tendencies of the so-called romantic irony though are strikingly akin to those detected in both early reviews and later analysis of the symphony, as my proposed commentary to these sources would highlight. The present paper shall endeavour to summarise the history of the aforementioned ironic exegesis of this work, delving into a chronologically wide range of reactions, readings and attitudes toward the symphony that ultimately consolidated its divisive reputation.

The Canons and Counterpoints of Costanzo Festa

Roberta Vidic, Hochschule für Musik und Theater Hamburg

It is not easy to write on "performance-centered histories of unwritten traditions" (van Orden, IMR 2019)—especially in absence of biographical or context information. My current research regards the counterpoint teaching and practice of members of the papal chapel with a special emphasis on the singer-composer Costanzo Festa (c1485/90–1545). A major challenge is to determine, if we deal with examples of written-out improvisation (Canguilhem 2017), or with the essentially written culture of artificioso compositions (Newcomb 2015). By focusing on two of the most relevant issues of source attribution and genre classification, this paper contributes to the lively debate on the knowledge transfer between Franco-Flemish and Italian composers and the emergence of a 'Roman School.'

The first 125 contrapuntal settings over 'La Spagna' in I-Bc C.36(1) are probably the work of Festa (Agee 1996, 1997, Rodríguez-García 2014). However, the certainty of his authorship remains nothing but undisputed (Sabaino 1998, Wuidar 2008, Pastore 2016). My discussion of the source attribution will consider both historical research and experimental support from computer-assisted corpus analysis. The Codex I-Rsc G.Mss.384 contains some canons by Festa and his colleague Charles D'Argentilly (c1500?–1557), whereby D'Argentilly's 'Bon temps' can be called a canonic chanson (Josephson 1982). Taken as a whole, this small group of pieces belongs to the same sort of "double-choir canons" (Carver 1981/82) as Festa's better-known motet 'Inviolata' in I-Rvat CS 20. Research results go even beyond a matter of genre classification, connecting this unique example from a choir-book with external activities of chapel members.

Immersion learning, imitation, and diversity of knowledge in West Javanese traditional dance transmission

Véronique Walsh, SOAS, University of London

This paper concerns the transmission of traditional Sundanese dance from Indonesia. The Sundanese are an ethnic minority from the highland province of West Java with a culture and language of their own. Sundanese choreographers have developed an array of 'traditional' dances, combining rural folk dance associated with pre-Islamic rituals, with Javanese court dance, masked dance drama from the northwest coast and other genres. Historically dancers come from families of *seniman*, traditional performing artists, who trained within the family. Now teaching occurs in a range of formal and informal settings and dance is a popular extra-curricular activity for schoolchildren.

Training in the home of a traditional dancer is intensive; sessions may continue for hours without break. During a lesson, while teacher and students are absorbed in dance, a fleeting intrusion occurs as a younger child joins in. This seemingly insignificant incident is the source of my investigation. Based on my fieldwork of Sundanese dance teaching in domestic and institutional settings, I discuss learning through immersion. Using examples from my fieldwork, I explore visual and verbal transmission of operational and representational knowledge, learning dance movements alongside signifiers that symbolise the dance. I discuss the environment that facilitates immersive learning. As folk dance training moves from domestic into formal settings, opportunities to learn through immersion diminish, yet the family dynamic persists.

Sounding the Cosmogram: a Tantric approach to Karnatic rhythm (Lecture Recital)

Helen Anahita Wilson, SOAS, University of London

In Karnatic music, rhythms can be conceived as "heard shapes" and are categorised in six geometric varieties. These same geometries feature in Tantric philosophy as cosmograms or *yantras*, where they are deployed as tools for visualisation in meditation and ritual practice. In this lecture recital, I consider the synergies between these systems and examine how these geometric shapes can provide a potential map for performance, which deviates from the orthodox and sequential norms of Karnatic performance. Using cosmograms as a musically navigable graphic score, the traditional structures of Karnatic rhythm are transduced using vocals and electronics in synchronisation with a visual animation.

Whereas Karnatic performances steadfastly adhere to traditional protocols, Tantra, pervasive throughout South India, involves practices which deviate from convention and endeavour to achieve transcendence through the infringement of normal rules of conduct. Inspired by Oliverosian 'deep listening', this spatial treatment of konnakol interrupts traditional practice by following the subversive logic of a Tantric approach to Karnatic rhythm, rejecting formal performance conventions in favour of layering konnakol-influenced sonic material.

Conservatoire students of the past: the first year's intake, 1893-4, at the Royal Manchester College of Music (RMCM)

Anna Wright, The Royal Northern College of Music

Most people who work or study in the UK higher education sector will be aware of the surveys undertaken to establish what graduates do after they have completed their studies. Previously known as DLHE and now 'Graduate Outcomes' the information gathered provides an insight into

career destinations. Whilst acknowledging that a conservatoire education in the late nineteenth century was different from that of today, in this paper I will undertake a similar review of the first students to enter, and graduate from, the Royal Manchester College of Music. Using information extracted from archival material I will examine the first cohort to enter in 1893/4, making use of student registers and other documents to present statistics relating, *inter alia*, to principal study, age, gender, social class and family background.

In the second part I will focus on those who completed their studies, graduated with a diploma (in Performance or Teaching or both) and subsequently had some sort of career in music. I will explore what is known about their activities at the College, including by whom they were taught, the concerts they gave and their examination recital programme. Drawing on sources such as census returns, websites, newspaper reports and classified advertisements I will follow those whose subsequent career can be traced. My aim is to provide an understanding of who were the conservatoire students in Manchester in the 1890s and what happened to them after they left the RMCM.

Cultural Dissonance in Popular Chinese Piano Tutor Books

Fengyi Zhang, University of Sheffield

Many popular piano tutor books used currently in China are originally from the Western world and especially North America, republished in Chinese versions for Chinese pupils to learn the piano. In the process of using these Western piano tutor books to teach Chinese pupils, cultural differences between the West and China constantly push themselves to the fore. On the basis of a broad survey of popular piano tutor books in China, this paper will focus on three key points. Firstly, these Western piano tutor books rely on cultural literacy and also create a kind of cultural literacy for pupils to learn. The ways in which the authors of piano tutor books engage in enculturation, designed to resonate with North American culture and values, cause obstacles to Chinese pupils' understanding, both interculturally and in terms of piano pedagogy. Secondly, the metaphorical/analogical approach to learning, which seems so natural to teachers and students of Art and Humanities subjects in the West, is in fact culturally specific. For example, in some Western piano textbooks, a kinaesthetic analogy between bodily movements (such as in play or sport) and movement around the musical "space" of a key (or a keyboard) is engaged to help pupils learn new concepts on the piano. This kinaesthetic approach is unfamiliar to Chinese students who are used to more direct verbal instruction, as is commonly used to teach the piano in the Chinese tradition. Finally, translating English to Chinese in the Chinese versions of these Western tutor book also creates dissonance. For example, words such as "step" and "skip" are used to imply particular forms of key movement, drawing on a play analogy. However, the Chinese translations of these terms do not carry the same meanings or resonances. It is difficult not to conclude that cultural differences hinder the effectiveness of Western piano tutor books translated for use in China; nonetheless, even though home-grown Chinese tutor books are now available, adapted Western examples remain the most commonly used in everyday piano lessons in China.

The reception of Arab traditional vocalization *zaghareet* in the selected composition by Samir Odeh Tamimi

Petra Zidaric Györek, University of Music and Performing Arts, Graz

New compositional strategies over the last three decades developed profoundly under the interaction of different musical cultures (in this case European and Arab), resulting with the concept of intercultural composing and as such are challenging to the current research field of musicology and music theory. This paper will discuss the reception of specific vocalization performed primarily by women in the Middle Eastern countries into the western compositional concepts. One of the leading protagonists of new music and internationally acclaimed composer based in Berlin, originally from Palestine – Samir Odeh Tamimi, confronts himself as a composer with his own ethnic background using western contemporary compositional techniques and connecting them with mentioned Arab traditional vocal practice. The analysis of Samir Odeh Tamimi's composition for orchestra and three female voices *Gdadrója*, (2005) will demonstrate how the reception of selected Arab musical material, i.e. vocalization *zaghareet*, interacts with western contemporary compositional techniques; if a clearly audible difference between these two musical cultures exists in the sound; or if the authenticity of vocalization could be lost during the transformational processes based on the western compositional techniques. At the same time, analysis opens a space for identity discourse in which there will be pointed out how in the composition of new music, the vocalization could serve as indication of ethnicity and identity but simultaneously be treated as an extended new vocal contemporary compositional technique.

COMPOSITION WORKSHOPS

Little Hunt

Cydonie Banting, King's College London

'Little Hunt' is the first movement of a larger work for piano trio that forms part of my doctoral thesis 'Learning to Compose as a Tool of Ethnographic Research in a Rural Ugandan Village'. Its advances the theorisation and practice of composition as a methodological tool in ethnomusicology, much like learning to perform the instruments of another culture has been for the discipline. This piece reflects ongoing creative exchanges between the local Bakiga community and myself as a British artist. The *kahiigi* (small hunter) folk-song is thus weaved into the fabric of the composition, in a structure building towards its eventual climactic statement. Varied repetitions of the opening material unfold in a series of seamless sections, where a distinctive string glissando in octaves grows from a moment of repose to being a catalyst for musical gearchange later in the movement. Plodding crotchets in the piano linger in the grumbling, lower register, set against high spread chords. This opens up space for a solo violin melody, inverting the fourth of the folk-song into a descending line. Soon the music reaches another articulation of the string glissandi in octaves. However here, the cello's chance at a solo is cut short. The music propels towards statement of the folk-song in four-part imitation at two pitch levels. Metric modulation then ensues, with melodic fragments derived from the opening presented as a cantus firmus by the cello. Meditations on the movement's thematic material glide into the return of plodding pizzicato chords, now their original tempo.

Adrenaline

Ignacio Mañá Mesas, University of Cambridge

This work is a tribute to youth, particularly to its nonconformist spirit, sudden personality changes and desire to explore new experiences, cultures and philosophies of life. All of this is reflected in the music by means of a blend of musical styles, ranging from contemporary classical

music to jazz and popular idioms. The music is also permeated by some elements of Spanish folk music. As such, the string instruments are sometimes employed as a flamenco guitar, using extended techniques such as the Bartók pizzicato as an imitation of emphatic guitar chords and the 'taconeó'. The best illustration of the flamenco influences can be observed at bar 75, where the strumming effects on the violin and cello are clearly reminiscent of a flamenco guitar.

Vāyuvēra

Saman Samadi, University of Cambridge

'Come to the edge,' he said.

'We can't, we're afraid!' they responded.

'Come to the edge,' he said.

'We can't, we will fall!' they responded.

'Come to the edge,' he said.

And so they came.

And he pushed them.

And they flew.

(Guillaume Apollinaire)

The duality of finite space and time was evolved, to form the cosmos, from *Vāyu* (the infinite Space) and *Zruwan* (infinite Time), ancient Persians believed. The benevolent alliance of Space-Time was augured in the Zoroastrian *Avesta*. *Vāyu*, a multifaceted Iranian deity of wind and space, was primordially there to shield the creation of *Spənta Mainyu*. *Vayū* is superior to both *Spənta Mainyu*, the Beneficent Spirit, and *Angra Mainyu*, the Evil Spirit. *Ahura Mazdā*, the creator of the two Spirits, ought to entreat *Vayū* for help. *Vāyu* could appear as a Good *Wāy* (*Wāy ī weh*) and the Bad *Wāy* (*Wāy ī wattar*); either a *yazata* (spirit worthy of worship) or *daeua* (evil spirit), depending upon the course along which the wind blew. In Zurvanism, *Vāyu-Vātu* represented one facet of the quaternary divinity *Zuvan*: the vastness of Infinite Space.

The practicable co-existence of the notions of *Dastgah* in Persian music and the twelve-tone equal temperament of Western music may, through a conventional worldview, be considered as a mode of Leibniz's *impossibility* — reciprocally antithetical, and unattainable within a sole sphere;

however, inclined by Gilles Deleuze's philosophical concept of the Rhizome and Pierre Boulez's concept of the Diagonal, artistic divergences and impossibilities of such, may coexist and synchronise in the same world.

Vāyu is one etymon I have used to form the word *Vāyuvēra* to title this composition; and *vēra* is derived from the Sanskrit morpheme *ver*, meaning "root" or "rhizome". As the ruptured rhizome which is competent to recommence new or adventitious roots integrating to create a new embodiment, *Vāyuvēra* is an endeavour operating an alternative way of striating pitch space drawing from the constitutions of both Western and Persian musical traditions in a quest for a smooth rhizomatic musical space-continuum.

(Encyclopedia Iranica; Encyclopedia Britannica; Deleuze and Guattari, 1988; Campbell, 2013)

Postcard-sized Pieces

Sophie Stone, Canterbury University

Postcard-sized pieces are a set of small open scores, which may be played or enacted in any way with several ideas suggested in the score. The postcards can be categorised into 'text', 'staff', 'blank' and 'recording task' scores, with a variety of notations, including verbal, graphic, and hybrids using traditional Western notation. The set of postcards are for open instrumentation and duration, but here a realisation is specially curated for piano trio (piano, violin and cello) with the specific players in mind. The soundworld of this realisation is reflective of Sophie Stone's compositional practice in experimental music which investigates experiences of quiet sounds and silence, improvisation, and modes of listening, such as Pauline Oliveros's 'Deep Listening'. The composition is a part of Stone's PhD research into multiplicity as a process of experimental music. The project invites a wide array of interpretations, which may not necessarily be performative or musical. The *postcard-sized pieces* explore multiplicity as a meta-concept, with individual contributing realisations. This concept can be viewed as 'the event' in French philosopher Alain Badiou's ontology of multiplicity outlined in his book *Being and Event* (1988, translated 2005).